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DEVOTED TO MUSIC AND THE MUSIC TRADES

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DORA HENNINGES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti, Ida Klein, Sembrich, Christine Nilsson, Seashell, Trebelli, Marie Rose, Anna de Bellucca, Reiza Gerster, Nordica, Josephine Vorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Seligsoe, Clara L.—s, Minnie Hank, Materna, Albani, Annie Louise Cary, Emily Winst, Lena Little, Mario-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Gestinger, Fusch-Madi,—s, Latherine Lewin, Edile de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernest, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvino, William Courtnay, Josef Staudigl, Lulu Velling, Mrs. Minnie Richards, Florence Clinton-Sotro, Calixa Lavalley, Clarence Eddy, Franz Abt, Fannie Bloomfield, E. E. Jacobson, C. Mortimer Wicks, J. O. Von Prochaska, Edward Grieg, Adolf Henselt, Eugene D. Albert, Lili Lehmann, William Canadidas, Franz Kneisel, Leandro Campanari, Franz Rummel, Blanche Stosse Bartos, Amy Sherwin, Thomas Ryan, Achille Errani, King Ludwig I I, C. Jos. Brambach, Henry Schradieck, John F. Luther, John F. Rhodes, Wilhelm Gericks, Frank Taft, C. M. Van Weber, Adele Fisher, Kate Rolla, Charles Rehm, Harold Randolph, Minnie V. Vanderveer, Adele Aus der Ghe, Karl Klindworth, Edwin Klabre, Helen D. Campbell, Alfredo Barilli, Wm. R. Chapman, Otto Koch, Anna Carpenter, W. L. Blumenacheln, Leonard Labatt, Albert Venino, Josef Rheinberger, Max Bendix, Jules Perotti, Adolph M. Foerster, Mr. and Mrs. C. Alves, Teresa Taa, Lucia, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Kate Claxton, Fanny Davenport, Jannaschek, Genevieve Ward, May Fielding, Ellen Montejio, Louis Gaertner, Louise Gage Costeary, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantia Sternberg, Degenmont, Galassi, Hans Balatka, Artuckle, Liberti, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Riets, Max Heinrich, E. A. Lefebvre, Ovide Musin, Anton Uwardi, Alcius Blum, Joseph Koegel, Dr. Jos. Godoy, Carlyle Petersilea, Carl Ketter, George Gemilinder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemelli, Albert M. Bagby, W. Waugh Lander, Mrs. W. Waugh Lander, Mendelssohn, Haas von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz List, Christine Dossert, Dora Henningsen, A. A. Stanley, Ernst Catenhusen, Heinrich Hofmann, Charles Fradel, Emil Sauer, Jesse Bartlett Davis, Dory Burmeister-Petersen, Willis Nowell, August Hyllested, Gustav Hinrichs, Xaver Scharwenka, Heinrich Boettel, W. E. Haslam, Carl E. Martin, Jennie Dutton, Walter J. Hall, Conrad Ansoorge, Car Baermann, Emil Steger, Paul Kalisch, Louis Sveeckski, Henry Holden Huss, Neely Stevens, Dyas Flanagan, A Victor Benham, Mr. and Mrs. Carl Hild, Anthony Stankowitch, Moria Koenigal, Victor Herbert, Anna Bulkeley-Hills, Ethel Wakefield, G. W. Hunt, Marchesi, Henry Mason, P. S. Gilmore, Nengert, Hubert de Blaack, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Koutaki, S. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagnio, Victor Nessler, Salvioli, Boucault, Lawrence Barrett, Rossi, Edwin Booth, Max Treumann, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Theodor Kutzer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Jauk, Anton Dvorak, Michael Bannier, Dr. S. N. Penfield, F. W. Rieberg, Emmos Hamlin, Fritz Giese, Carl Facien, Belle Cole, Carl Millöcker, Lowell Mason, Georges Bizet, John A. Brockhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hus-King, Pauline L'Allemand, Verdi, Hummel Monument, Hector Berlioz Monument, Haydn Monument, Johann Svendsen, Anton Bruckner, Saint-Saens, Pablo de Sarasate, Jules Jordan, Hans Richter, Therese Herbert-Foerster, Bertha Pierson, Carlos Sobrin, George M. Nowell, William Mason, Pasdeloup, Anna Lankow, Maud Powell, Max Alvary, Josef Hofmann, Handel, Carlotta F. Pinner, Marianne Brandt, Gustav A. Kerker, Henry Dusenai, Emma Juch, Anton Bruckner, Mary Howe, Attalie Calire, Mr. and Mrs. Lawton, Fritz Kreisler, Madge Wickham, Richard Burmeister, Martin Roeder, Emil Mahr.

THE question has been asked of us why we took no extended notice of the production at the Star Theatre of Stahl's operetta, "Said Pasha." The answer is simply that we are editing a musical journal, and that, in our opinion, both the work and its performance cannot seriously be considered as coming under the heading of musical.

It seems to be now definitely settled that Mr. Alvary will not be with us next winter. In that case one-half the interest of the opera will be gone, and New York must mourn sincerely and deeply. We can ill spare one who has earned the right to the title, "the greatest of tenors." Who shall give us those intellectual, dignified, poetical, high bred conceptions of character, and that perfect vocal method, so free from mannerism, affectation, or weakness of any sort, which Alvary has set up as a noble standard before our public? Audiences will next season sadly answer this question with the reply, "No one."

THE above is included in the criticisms of the German opera contained in Monday's "Sun." According to the syllogism, Mr. Alvary represents one-half of the interest in the opera, and not only is he the greatest tenor, but "no one" can give us such a standard of impersonations as those he "set up." This, if true, would make it impossible to give a complete performance of German opera, not only in New York, but anywhere, in the absence of Alvary, or when rôles sung by Alvary are embraced in the opera. We decline to admit that this view of the situation is anywhere near the fact or the truth. While Mr. Alvary is a highly gifted and conscientious opera singer, the future of German opera does not rest upon him, either by halves or in any proportion. He simply takes his place and fills it acceptably, and if he should retire, or, by some unfortunate circumstance, become disabled, his place would be filled by another tenor singer. If German opera or opera in German depended upon one tenor it would have no place in the world of productive art.

IN the interesting and kind communication of Mr. L. F. Gottschalk, of Berlin, concerning Hans von Bülow's double performance at the Berlin Philharmonic, of the 6th inst., of Beethoven's ninth symphony, printed in last week's issue of THE MUSICAL COURIER, occurs the following sentence: "A double production of this grand work in one concert was never given before, although Bülow attempted it two years ago in Weimar, but was unsuccessful." This statement is based on an error, and we are now enabled to give the particulars of the actual first double performance of the ninth symphony, which occurred under Hans von Bülow's direction on December 19, 1880, at Meiningen, where the doctor was at that time court conductor, Musicians and music lovers from all parts of the country went to Meiningen to attend the concert, and the experiment is said to have been highly successful in regard to the artistic results obtained, as well as in point of the enthusiasm it produced among the large and cultivated audience. The orchestra was greatly increased for the occasion by members of the Leipzig Gewandhaus Orchestra, and the female chorus was strengthened through the co-operation of the well-known Salzung Cathedral boys' choir. The soloists were Pauline Horson, soprano; Anna Lankow, contralto (now in New York); Max Alvary, tenor (now at the Metropolitan Opera House), and von Milde, Sr., bass (the father of the baritone of like name who belonged to the Metropolitan Opera House personnel last season). These four artists were at that time members of the Weimar Court Opera. The Berlin double performance which Mr. Gottschalk writes about is therefore only a repetition of what Von Bülow did eight years and a half ago.

THE citizens of that good old town, Bonn, on the Rhine, are finally waking up to the fact that they owe a debt of gratitude to the memory of the greatest son the city has ever produced. We learn from reliable and direct sources that a committee of citizens have bought the house in the Bonngasse in which Ludwig von Beethoven first saw the light of the world. This house has hitherto been neglected in a most shameful manner, and was only distinguished from others in the same street by a little tablet affixed to it and bearing the legend: "In this house Beethoven was born December 16, 1770." It is now to be restored to a close imitation of the probable condition in which it was when the great master was born in it, and everything that can be gotten in the way of relics and writings of Beethoven and the whole literature concerning him are to be gathered in it in the same manner as has been done in Frankfurt-on-the-Main, with the Goethe house and with the Mozarteum at Salzburg. Joseph Joachim has been tendered the presidency of the newly formed committee of citizens for the foundation of this Beethoven house, and he has accepted the trust as one of the greatest honors bestowed upon him on the occasion of the fiftieth

anniversary of his artistic début. Anybody in the United States or Canada possessed of Beethoven relics who is willing to contribute them to the worthy undertaking of the citizens of Bonn is herewith kindly requested to notify the editors of THE MUSICAL COURIER of his intentions, and they will gladly forward such notice to the right address.

"TOWN TOPICS" of last week prophesies that New York will hear no more Thomas' Orchestra after April 5.

This statement is an entirely unwarrantable assumption on the part of "Town Topics," for, while in all probability the Thomas Orchestra will not be heard again in Chickering Hall the Thomas Orchestra will not disband. The scheme for having summer concerts in this city under Mr. Thomas' direction is maturing rapidly; besides Mr. Thomas plays an engagement for five weeks at Chicago, and next fall may bring forth some most satisfactory arrangements in connection with the Thomas Orchestra. So it is idle folly to talk about New York hearing no more of the Thomas Orchestra. It is to be sincerely hoped New York will continue to hear and consequently enjoy the Thomas Orchestra for many years to come.

M. T. N. A.

IS Mr. Theodore Presser, formerly secretary and treasurer of the M. T. N. A., willing to let his books and accounts remain in the condition they are in at present? Why is it that the auditing committee of the M. T. N. A. did not present those books to the general meeting of the association, instead of passing a white-washing report on the subject? Those books must be shown up, otherwise the Music Teachers' National Association, which is an incorporated body, places its officers in a position that may make them personally amenable to the law. The accounts of the former secretary and treasurer must be audited properly, and if the association owes him any money he should receive it, and if he owes the association any money he should be made to pay it.

The committee that audited (?) Presser's accounts submitted, in their equivocal report, the following paragraph:

We recommend that, when possible, bills should be made and properly receipted for all business transactions; some means devised to audit said bills before payment, if this can be made practicable.

Messrs. N. Coe Stewart, H. C. McDougall and W. F. Heath, the committee that attempted to audit Presser's accounts, know how easily this can be made—and is made—practicable. If Presser wants himself placed in the right light before the M. T. N. A. he must get those books and accounts into proper shape. In fact the association cannot afford to let this thing go on as it has.

A NEW MUSIC HALL.

AT last New York is to have a music hall commensurate with the city's greatness. Through the princely liberality of Mr. Andrew Carnegie, the President of the New York Oratorio Society and the Symphony Society, the much talked of prospect will become *un fait accompli*. The plan is not a new one, having been much thought about by the late Dr. Leopold Damrosch, who at one time personally interested himself in it. Since his death Walter Damrosch has agitated the subject continually and with the following good results: The plot of ground containing nine lots on the corner of Fifty-seventh-st. and Seventh-ave. is to be purchased for a company which is to be incorporated from the directors of the Oratorio and the Symphony societies. The money so far has been advanced by Mr. Andrew Carnegie; and, though a portion of the amount necessary to build the hall has been subscribed by others, Mr. Carnegie has taken upon himself the duty of seeing that the present plan is brought to completion. The cost of the new building will be, it is estimated, \$600,000, or perhaps \$1,000,000. It is intended to make the building as perfect as careful study and comparison with the plans of the famous European concert halls can make it. The large hall is to seat over three thousand people, and with it will be connected several smaller halls adapted for chamber music, lectures, &c. The official announcement further states that the building will be fireproof, with every provision for safety and comfort, and the exterior is intended to be in keeping, architecturally, with the high purposes for which the building is designed.

The location of the hall is easily accessible, three stations of the elevated road are within two to five blocks of the proposed building, the Broadway cars pass the doors and the Boulevard, Fifty-ninth-st. and Sixth-ave.

surface cars are only a block removed, and as the tendency of growth of the city is northward, it will be seen that it is sufficiently central.

New York will now have to no longer endure the taunts of cities like Boston and Cincinnati that it contained no really large hall adapted for the production of choral and orchestral works on a vast scale. We are without doubt the most musical city in the country, and so rapid is our musical progress that this hall becomes a matter of necessity.

Nevertheless, the generosity and enterprise of Mr. Andrew Carnegie deserve the warmest praise and his efforts the heartiest sympathy and co-operation.



THE RACONTEUR.

LOTS of music last week, *mes amis*, but all good and not to have been missed.

I suppose newspapers in the city will all call von Bülow the "irate doctor." "Give a dog a bad name," &c. The little pianist is quick tempered, and he is labeled from Dan to Beersheba with "irate, irascible," and, on the contrary, he can be fascinatingly amiable, chatty and approachable; but just count the number of times he is alluded to during the next month as the "irate" pianist.

This is the way a Southern contemporary speaks of Patti after a concert in its city: "The glorious Patti got there last night with both feet." It sounds quite Chicagoan!

I am glad to see that Connecticut girls have forsaken the piano for the chicken incubating industry, or, as the "Sun" puts it, "Peep-Peep beats Tum-Tum." Miss Ella Brown, of Mystic, Conn., when interviewed on the subject, declares that the pleasure of hearing a wee little "peep-peep" from the just broken shell in an incubating machine and the tender little chick peering forth into this weary, wicked world knocks technic on the celluloid all hollow. Oh, girls! if you would only take to chickens instead of Chopin.

Were you there?

I mean to the pianistic collaboration of Rafael Joseffy and Moriz Rosenthal, at the Brooklyn Philharmonic rehearsal and concert, last Friday afternoon and Saturday evening. It was immense!

Somebody actually asked the *Raconteur* on whom they were really going to put up their money, Rosenthal or Joseffy? They read pugilism for pianism probably. Some people!

Well, such piano playing is seldom heard. The *Raconteur* had the pleasure of listening to Saint-Saëns and Mrs. Montigny-Remaury, his pupil, at the Trocadero Palace, in Paris, September, 1878, on the occasion of the benefit for the yellow fever sufferers in America.

The selection was the same variations on the Beethoven theme, but it was by no means as faultlessly played as I heard it last Saturday night.

It is curious how two pianists can so sink their respective individualities as to produce such a harmonious and musical ensemble.

Rafael took the first piano in the set numbers on the program and his delicious delicacy and crisp *cantabile* (if I may use such an expression) has never shown to such advantage. Moriz, too, was superb, his fire and intensity being like the solid mountain around which, like a lovely haze, the fioritura and pearly runs of his colleague floated.

Messieurs, what did you think of the G flat (the black key) etude of Chopin flashing like a falchion in unison over the keyboard, even the velvety little run ending on A flat with a tiny click, being delivered flawlessly?

"They can't do it," one man said, craning his neck

and ears toward the piano, "out of the question." Quoth I, "O friend, look at the simultaneous lift and fall of the dampers and hold thy tongue, for if thy ears cannot distinguish the variety of *nuances*, let thy ears do their work, but ever after hold thy peace."

It was as Max Spicker would say, "*Fabelhaftig!*" and I think it would be a glorious scheme to send these two artists, whose variety of pianistic gifts so admirably supplement each other, throughout the length and breadth of the land.

Besides, I think it would be a great money making idea, for such a team as Joseffy and Rosenthal are absolutely winning cards.

At all events I hear New York is to have the pleasure of hearing the ear charming couple in the same program.

Joseffy had an awful dream the night previous to the concert, which is almost too terrible for recital, but the *Raconteur* is fearless and truthful, and will give the plain unvarnished facts.

The little Hungarian virtuoso dreamed that he was already on the stage and with Rosenthal, ready to begin, when suddenly he heard a moan and a crash, and, horror stricken, he turned hastily and beheld Rosenthal prostrate on the ground in a dead faint. So overcome was he at this sight that he had an apoplectic stroke. Blood burst from his nostrils, and he too fell, a helpless but not an unconscious mass, on the floor beside his fellow artist.

Confusion reigned, when suddenly, with shrieks of triumph, two tall gentlemen in evening attire were seen to leap out of box A on the stage, and hasten toward the platform.

They were Alexander Lambert and Leopold Winkler, the razzle dazzlers of the pianistic firmament.

They both sat down at the pianos so calamitously vacated by Joseffy and Rosenthal and played through the numbers on the program, and afterward Isaac Mendelstein's springing song for an encore.

Now comes the awful part of the tale!

The audience didn't know the difference (so confusing are dreams) and Joseffy's blood froze on his recovery by being known ever afterward as Leopold Winkler, and poor Moriz Rosenthal was always called Alex Lambert.

The lucky two who played were forever respectively known to the artistic world as Raphael Rosenthal and Moriz Joseffy.

What could Joseffy have been eating to dream such a nightmare (or rather such a lady horse *Traumesswirren*)? Not Welsh rarebit, perhaps grilled *Matzes*, caused this truly terrible vision.

But then Joseffy is ever sarcastic, even in his dreams.

What an immense political significance the press would have attached to ex-President Cleveland's visit to "Rheingold" last Friday evening if he had still been an occupant of the Presidential chair. How "Alberich" and "Mime" would have been pressed into service as apt examples of this or that party's greed for gold!

Why, even Uncle Rutherford B., who, although never a pianist, still likes incubating machines, could see the opera profitably, as the renunciation of the gold was always a favorite of his, but this is too political, and I will speak of—

Ravelli, the little tenor, who is now singing in Germany and in German. Think of that, Italo, and never despair. An Italian singing in good German, too!

August Loher, a clever and talented sculptor of this city, recently afforded me an opportunity of viewing his new creation of "Siegfried." It represents the fearless and youthful hero just as he has finished forging the sword, "Nothung, neidlicher Stahl," and is waving it victoriously. The exultant look on the face and the tense force of the figure at once command attention and admiration.

Mr. Loher has caught the heroic spirit of the situation admirably and the figure is most praiseworthy for its lightness of touch and telling pose. It will be in bronze and is to be exhibited at the Academy Exhibition, but its proper home should be the Metropolitan Opera House, where, as a testimonial to Mr. Stanton, our newly made knight, it would be in harmony with its surroundings. The sculptor is also

busy at work on a companion figure, "Brunhilde," the "divine woman," nearly finished.

Don't forget that this is the last week of the opera. Go early and often.

Symphony Society Concert.

ANYBODY who would invite a guest to dinner, and then place before him four courses, consisting of beefsteak only, even if beefsteak in different styles, would probably find that his guest's zest of eating would diminish with each renewed course, and that toward the last his very stomach would revolt. Not absolutely aesthetic as this simile is, we can yet not refrain from printing it, just as we could not help thinking it last Saturday night when at the sixth and last concert of the present season of the Symphony Society we had to endure four consecutive numbers of works by Ludwig van Beethoven. This reflection we courageously confess to Hans von Bülow notwithstanding, and have only to add to it that in like manner as the above mentioned beefsteak dinner would become more unpalatable, and finally even nauseating if the culinary preparation were to be unsatisfactory, or even bad, so the listening to four works by Beethoven becomes well nigh unendurable when, as was the case last Saturday, the performance is a poor and, in some instances, an absolutely unmusical one. Mr. Walter Damrosch could certainly not have studied the tempi of the ninth symphony with the great Hans von Bülow, for he would not have taught him to take the scherzo at so terrific a speed that the musicians were unable to technically perform the movement correctly, nor would he have been likely to have told him to drag the slow movement in a manner which deprived it of much of its sublime beauty and made it appear of an almost tedious length. Moreover, the first movement was played in a very slovenly manner, and in the last movement only the chorus of the Oratorio Society, and especially the soprano, were entirely satisfactory. The soli, as usual, did not sound well, as the voices did not blend, and the two gentleman soloists—Charles Clarke, tenor, and J. C. Dempsey, baritone—had very poor voices and did not know much of the art of singing. The ladies—Mrs. Schroeder-Hanstaengl, soprano, and Mrs. Carl Alves, contralto—did much better, but, as we said before, the voices did not blend, and the high B natural which is assigned to the soprano in the last solo quartet, the lady was not able to reach. Mrs. Schroeder-Hanstaengl, however, gave a very musical, artistically phrased and nicely conceived rendering of the "Ah, perfido" aria, and the orchestra did much better in the third "Leonore" overture and in the first symphony, which opened the concert, than they did in the ninth, with which, of course, the program wound up. The tempo of the minuet in the first symphony, however, was also taken much too fast.

The audiences, both at the Friday afternoon public rehearsal and at the Saturday evening concert, almost entirely filled the large Metropolitan Opera House, and they applauded in most approved fashion. The concluding concert of the series, therefore, was, from the public's point of view, an undeniable success.

Boston Symphony Orchestra.

THE fourth and last of the series of concerts given by the Boston Symphony Orchestra, at Steinway Hall, brought at the same time the occasion of Mr. Wilhelm Gericke's public leavetaking from this city, and it was most gratifying, therefore, to notice that the conductor's stand was draped with a huge laurel wreath and the Hungarian national colors, and that a large and enthusiastic audience were present and applauded the orchestra's fine performances most vociferously, and at the close of the concert most heartily recalled the excellent conductor. It is very much to be regretted that ill health compels Mr. Gericke to lay down the baton, for a time at least, as he has brought the Boston Symphony Orchestra up to a standard of artistic finish, refinement, and polish of working out of detail that has never yet been excelled, and not often equaled by any other orchestral organization in this, and, for that matter, in any other country. If any fault can be found with the orchestra's performances it must be sought in a certain lack of virility and vigor that was noticeable especially in the "Meistersinger" Vorspiel, which concluded, and at times also in Brahms' "Academic" overture, which opened a program that contained absolutely nothing new. On the other hand, the performance of that exquisite musical torso, the Schubert B minor symphony, and more especially of the slow movement of the same, was the most finished, flawless, and the most carefully worked out, as to detail, that can well be imagined, and Berlioz's "Queen Mab" scherzo from the "Romeo and Juliet" symphony, one of the most difficult movements that has ever been penned for orchestra, was played with the utmost refinement and precision, a feat of virtuosity which alone suffices to verify what we said above about the Boston Symphony Orchestra.

The soloist of the occasion was the excellent concertmeister of the organization, Mr. Franz Kneisel, who interpreted the perennial Mendelssohn violin concerto without quite fulfilling the high expectations which we had formed in anticipation of the performance. It was fairly good playing, but not great artist's work, and the last movement, which was taken at an unusually slow tempo, was the least satisfactory.

PERSONALS.

DORA HENNINGES.—We present this week a capital likeness of Dora Henniges, the well-known dramatic soprano, whose powerful voice and artistic interpretations have made her a general favorite in the concert room and on the operatic stage. Miss Henniges, who is still young, has made Cleveland her home, but she is often heard in many of the larger cities of both the East and the West. Miss Henniges has been the pupil of La Villa, Stefanoni, Max Maretzek, and later studied with the famous La Grange in Paris. She has sung with Mapleson, making a great hit as "Leonora" in "Fidelio," and was also at one time a member of the Metropolitan Opera House.

Miss Henniges, who is now Mrs. George Heinsohn, the wife of a well-known Cleveland business man, possesses a voice of great breadth, beauty and emotional quality. She sings *Lieder* in an impassioned style, with a fire and an enthusiasm that are very infectious. Her forte is decidedly the dramatic, as she has force and histrionic ability and readily identifies herself with any part she has assumed.

A GOOD STORY.—One good story of Ericsson is missed from the hundreds that are now going about. It was told many years ago that the famous inventor was invited to hear Ole Bull play the violin. His reply was that he had no time for such frivolity, as he had been taught to regard music, that he never had an ear for it anyhow, that it would be a mere waste of his valuable time and a breach upon his staid daily habits. But somehow his friend managed to bring the two great geniuses together. The meeting was said to have occurred in the inventor's shop. A violin was produced and Bull began to play while the inventor worked. Pretty soon Ericsson paused in his work, then he dropped his tools and listened spellbound to the magical tones of the musician. He said, so the story ran, he had always felt that something had been wanting in his life, and that he had never known what it was until that day.

JOSEF WILL BE HEARD AGAIN.—It has practically been decided that little Josef Hofmann shall resume his public appearances next September or October with a tour through London and the provinces. Young Hofmann, who will be twelve years old next June, has been studying diligently since his retirement, and has composed half a dozen new piano pieces, including one of somewhat large dimensions.—"Herald."

SHE COMES NEXT YEAR.—Miss Marie Van Zandt writes to her brother, Edwin Van Zandt, that the negotiations which were pending between herself and Mr. Henry E. Abbey for a tour in this country have fallen through. Miss Van Zandt says that Mr. Abbey wanted her to sing four times a week, and as she did not want to sing more than three they could not agree. Miss Van Zandt is at present in Spain, and says she proposes coming to this country next spring with an English opera company of her own.—"Herald."

DAVIDOW'S DEATH.—The undoubtedly greatest European violoncello virtuoso and a highly gifted and educated musician, Karl Davidow, died at Moscow on February 26 at the age of fifty-one. He was born on March 15, 1838, at Goldingen, in Kurland, but with his parents removed to Moscow when only a boy and there studied 'cello with H. Schmidt, and later on at St. Petersburg with K. Schubert, after which he went to Leipzig to study composition under Hauptmann. In 1859 he played a 'cello concerto of his own composition at a Leipzig Gewandhaus concert, after which he was engaged at the Leipzig Conservatory as teacher of his instrument in the place of Grützmacher. He held that position until 1862, when he was called to St. Petersburg, where he became imperial court and solo violoncellist and teacher at the conservatory, of which institute in 1876 he was nominated director. He was also conductor of the Imperial Russian Society of Music. He traveled extensively, and his reputation as a concert performer is spread over all Europe. His compositions consist, for the greater part, of concertos and smaller solo pieces for the 'cello, but he has also written some excellent chamber and orchestral music. He was buried February 28.

TAMBERLIK'S DEATH.—A dispatch from Paris announces the death of Henri Tamberlik, the celebrated Italian tenor singer. He was born March 16, 1820, in Rome, was educated at the Seminary of Montefiascone, and at the close of his scholastic course studied singing under Borgna and Guglielmi. In 1841 he made his debut at the Teatro del Fondo, at Naples, in "I Capuletti"; thence he went to the theatre of San Carlo. His first success was won in 1843, while singing in grand opera at Madrid and Lisbon. It was even hinted that he was a worthy successor of Rubini. Going to St. Petersburg he carried off still higher honors. The Czar Nicholas was delighted with his clear, pure voice and for many consecutive seasons he held his own with the most critical audience of the world. The Czar decorated him and appointed him Chief Singer of the Chamber. At Paris his triumphs were repeated. He went to London and made his first appearance in Italian opera in conjunction with Mrs. Grisi in "Norma," "Don Giovanni," "Otello," &c. English critics styled him the Macready of the lyric stage, and as actor and singer he was immensely popular. His perfect vocal method, his artistic school of singing and his thorough dramatic training combined to intensify his brilliant success.

Mario was singing at the same time, and the critics were divided. As the rival of Tamburini he is immortalized in the "Ingoldsby Legends" in the famous "Row in an Opera Box." Tamberlik was a man of infinite variety. He sang in French, German and Italian, acquitting himself well in each. In 1873 he made his first appearance in New York, having previously distinguished himself in Havana and also in the city of Mexico. The laurels gathered there were multiplied here, and the verdict of the musical and theatrical world was that as an artist and actor he held high rank. Returning to Spain, the scene of his earliest triumphs, he became identified with the party which ousted Queen Isabella. He afterward revisited Paris, London and St. Petersburg, and was enthusiastically welcomed. In February, 1883, he was falsely reported to have died.

MISS EAMES' DÉBUT.—Miss Emma Eames, of Bath, Me., made her long expected debut at the Grand Opera House in Paris, March 13. She appeared as "Juliet," and scored a remarkable triumph, according to the cable dispatches. The role of "Romeo" was taken by Mr. De Reszke.

HE DISLIKED THE OPERA AND HATED THE BALLET.—The elder Wallack disliked the opera as heartily as Addison did, and expressed his dislike a good deal more epigrammatically. Lester Wallack, in his recently published memoirs, says: "My father made thirty-five passages across the Atlantic in the old packet ships before the day of steamers. * * * He never could endure the ballet, and some of his friends used to remonstrate with him on the subject, at the time when the ballet was an essential thing, and when it followed every opera as a matter of course, being requisite as an indispensable finish to the night's entertainment. But in those days we had, to be sure, Taglioni, Fanny Elssler, Cerito and Carlotta Grisi. At last one of his friends, a well-known man about town, said to him: 'My dear Wallack, it is very curious that you do not see the beauties of imagination shown by the poses of the ballet,' and so on. My father, getting out of patience, replied; 'Look here, it is hard enough to stand these absurdities in an opera, and though I can comprehend people singing their joys, I'm damned if I can understand them dancing their griefs.'"

HE WILL PUBLISH IT THIS SEASON.—We are happy to say that Mr. H. E. Krebbs, the well-known critic, will publish his review of the musical season of 1888-9 of this city.

JOACHIM'S ANNIVERSARY.—In connection with the fiftieth anniversary celebration of Joseph Joachim's first public appearance, his manager, Mr. Hermann Wolff, of Berlin, publishes the original announcement of his debut as it appeared in a Pesth newspaper. The paragraph is quite interesting, and translated into English reads as follows: "We call the attention of the public to the excellent musical talent of an eight year old violinist living among us, named Joseph Joachim, a pupil of Serwasinski. This gifted boy may in the future become epoch making in the world of art and we should then be delighted to have been the first ones who have contributed to the dissemination of his fame. We shall soon have an opportunity to hear the young virtuoso in public. Last Sunday this prodigy was heard at the casino of the nobility and created the admiration of all present." The predictions of the Pesth paper have become true.

AN ARTISTIC SPAT.—There has been another muss at the Berlin Royal Opera House. When Sucher heard that Fischer of Munich was to be engaged as court conductor for Berlin he handed in his resignation. It was not accepted and the matter has been settled to mutual satisfaction by Mr. Fischer's remaining in Munich and Sucher in Berlin.

NIEMANN RECOVERED.—Albert Niemann, the great tenor, seems to have recovered from the gout, for on the 19th ult., after a rest of a couple of months, he appeared as "Tannhäuser" at the Hanover Court Theatre and scored a big success.

ERDMANNSDÖRFER GOES TO BREMEN.—Prof. Max Erdmannsdörfer, the conductor of the Imperial Russian Music Society's concerts at Moscow, in which capacity he served for eight years, has accepted the conductorship of the Bremen symphony concerts, conducted for the last two years by Hans von Bülow.

THE WAGNERIAN TENORS.—Winkelmann, the great tenor of the Vienna Court Opera, will this summer not participate in the Bayreuth festival performances, as he has been ordered by his physicians to take an absolute rest during the period of his summer vacation. This will be very much regretted by most of the Wagnerites who intend to make the Bayreuth pilgrimage this summer, as no better Wagnerian tenor exists to-day on the German operatic stage than Winkelmann.

PATTI'S PRESENT.—A little present was recently received by Adelina Patti. It is a Chihuahua dog, whose strident bark is singularly disproportioned to its size, as the animal unclipped weighs about three-quarters of an ounce less than 1 pound avoirdupois. This diminutive beast is a gift from the wife of President Diaz, of Mexico.

VENERABLE VERDI.—Although Verdi has forbidden the celebration of the fiftieth anniversary of his debut as a composer, the busybodies are still making preparations in the hope that he will change his mind.

A GREAT PIANIST.—Vladimir de Pachmann has recently given a series of piano recitals in Belgium, the

death of the Austrian Crown Prince having interfered with the discharge of his Viennese engagements. The famous Russian artist now goes to Germany, and thence to his native country, on a tour which will extend as far as Tiflis. Meanwhile, his wife who is likewise a pianist, remains in Paris.

ANOTHER ONE.—Joseph Wieniawski, the great pianist, has gone to Berlin, where at the Sing Academy he was to give two recitals on the 10th and 16th inst.

FOREIGN NOTES.

....A new opera by Lindner called "Der Meisterdieb" is in course of preparation at the Dresden Court Theatre.

....A new "Te Deum," by Dr. Franz Wüllner, has just been first performed at a Gürzenich concert at Cologne and created a deep impression.

...Borodin's posthumous four act opera, "Prince Igor," has been finished by Rimsky-Korsakoff and A. Glazounoff, and the score has just been published.

....An opera, entitled "Simeta," the joint work of the brothers Antonio and Gaetano Cipollini, is to be one of the principal novelties this season at La Scala of Milan.

....A new "patriotic" opera, entitled "Der Alte Dessauer," the libretto by Paul Kurth, the music by Otto Neitzel, the musical critic of the "Cologne Gazette," has just been first produced at Wiesbaden, with good success.

....At the Zizinia Theatre, in Alexandria, Mozart's "Seraglio" was performed for the first time in the Greek language, on the 6th ult., by the Karayannin Opera Troupe. The success was immense.

....At the Berlin Opera the management recently raised the prices of admission, in the hope of increasing the receipts. The step had a directly contrary result, for there is a deficit on the first month of \$17,000.

....The success of Gluck's "Orfeo" at Rome has been so great that it is in contemplation to revive another of the composer's works at the Costanzi. The choice lies between "Armida" and "Iphigénie en Tauride."

....Sir Arthur Sullivan's oratorio, "The Light of the World," will not, after all, be performed at the Gloucester Festival next September. Its place will, in all probability, be taken by the composer's earlier work, "The Prodigal Son."

....First performances of Wagner's "Das Rheingold" and "Die Walküre" were given last month at the Hungarian Theatre at Budapest, and enthusiastically received, the leading artists being nearly all natives of Hungary. Mahler was the conductor.

....Oscar Schwalm, who for the last three years was the editor and proprietor of the Leipzig "Neue Zeitschrift für Musik," has just resigned in favor of Dr. Paul Simon. The paper, founded by Robert Schumann and Dr. Franz Brendel fifty-six years ago, ought to flourish under the editorship of so excellent a musical littérateur as Dr. Paul Simon.

....A dramatic oratorio, entitled "Franciscus," by the young Flemish composer, Eugène Tinel, recently produced for the first time at Brussels, met with extraordinary success, and the performance has already been four times repeated. Mr. Tinel has been a pupil of the Brussels Conservatoire.

....Music has a place in politics. The Italians having revived the "Sicilian Vespers," and applauded it with significant looks toward France, the lively Gaul has replied by playing Offenbach's "La Fille du Tambour Major," with one eye on Italy. The scene of Napoleon's entry into Milan is the actual retort courteous. This sort of war is, at any rate, cheap, bloodless and amusing, and we can wish success to both sides.

....At a recent Berlin Philharmonic concert Johannes Brahms conducted his first piano concerto in D minor, and his "Academic" overture. In the overture Hans von Bülow played the big drum part, and of the piano concerto he played the solo instrument. The other numbers on the program were Berlioz's "Cellini" overture, Beethoven's symphony in B flat and Wagner's "Tannhäuser" overture, which, of course, were performed under Bülow's direction.

....A successful application of the new electro-pneumatic system to church organs has been made by Messrs. Merklin & Co. in the Church of Saint Jacques du Haut Pas, Paris. The choir organ and the chancel organ have been connected by an apparatus which permits the organist, seated behind the great altar, to play them together or separately or alternately, as may be desired, and the difficult problem of assimilating the tone and identifying the time of the two organs, placed at some distance from each other, has been satisfactorily solved, after careful study and experiment. A trial of the united instruments in presence of a number of organ builders, organists and scientific authorities seems to have convinced them of the practicability of the process.

....The plan of Mr. Sims Reeves' farewell tour has been definitely settled between the great English tenor and his manager, Mr. Vert. Three preliminary concerts are to be given at St. James' Hall, London, in May, after which a special concert takes place in Manchester, Liverpool, Edinburgh

and Glasgow. The general tour begins in September and closes at the end of the year, when Mr. Sims Reeves' last appearances will be made at two concerts in London.

....An incident, resembling that which followed the breaking of Mr. Beerbohm Tree's "points" at the London Crystal Palace, recently took place in Rome during a performance of "Les Huguenots." While the duel scene was going on a catastrophe happened to the costume of one of the performers, and a garment which is indispensable even to a Huguenot fell down about his knees. The scene ended with a universal roar of laughter.

....Sir Godfrey Kneller's portrait of Purcell, for a long time in the possession of the descendants of Mr. Jonah Bates, has been secured by Mr. Alfred Littleton (Novello, Ewer & Co.), London. It is now in excellent company, since it will hang in Westwood House on the line with Denner's famous Händel and Toffany's Dr. Arne. Mr. Littleton is the possessor of Roubiliac's statue of Händel, once the pride of "Old Vauxhall," and now known everywhere by Bartolozzi's engraving for the frontispiece of Arnold's edition of Händel's work.

....A short time ago certain newspapers stated that an opera company performing in Melbourne consisted entirely of parrots, and had but one work, Bellini's "Norma," in its repertory. We were gravely told that the birds went through their parts like human artists, but that the representative of the heroine became so alarmed at the frantic attempts of the audience to encoeur her in "Casta Diva" that she fled to the wings, and would not reappear till the manager had entreated the audience to abstain from ill timed applause. No doubt this beautiful parrot's tale—no, tale—was invented by some Berlioz as a scathing satire on Italian opera generally, but that it was rather too deep laid and no one saw it. Yet, regarded as a sarcasm, there seems to be considerable sting in it.

....The Municipal Council of Brussels have got rid of Messrs. Dupont and Lapissade, directors of La Monnaie, by a summary process. Although those gentlemen had accepted every condition for a new term, they were beaten by fourteen votes to thirteen. The decision came as a great surprise. According to one journal the directors were not humble enough. Town councillors stand on their dignity. The new managers will be Messrs. Scumon and Calabresi. Gevaert, the director of the Brussels Conservatory of Music and a great friend of the former administration, has abdicated his position as "inspector of the opera," which he held since 1883.

Music in Boston.

Boston, March 16, 1889.

Oh, bold Lochinvar has come out of the West.
He has traveled and lectured almost without rest.

IN other words I have followed the star of Empire and taken my way Westward, and shall have to preface my Bostonian discourse with a few Cincinnati reflections. Fortunately the week in Boston was almost barren of concerts, and I came back in time to gather up the stray remnants. I lectured in Cincinnati at the College of Music Wednesday afternoon. What a difference there is between Eastern and Western hospitality! In Boston the visitor is taken to church or to Bunker Hill; in Cincinnati he is taken to dinner, or rather to such a succession of feasts that obesity and lethargy are inevitable consequences. Spite of a process like this, I was able to go through my little speech about the "English Folk Songs," and the presence of many of the faculty of the college testified to some interest in the subject. S. G. Pratt, of Chicago, was there, and in the evening gave his "musical metempsychosis" entertainment. I wish that, for once, you would allow me to dip the critical pen in rose water instead of vitriol, and say how much I owe to Mr. Neff, president of the college; Mr. B. W. Foley, Mr. Broeckhoven and a host of others for making my stay pleasant. "I was a stranger, and they took me in."

I attended a rehearsal of the Apollo Club, under Mr. B. W. Foley's direction, and from the solidity of the tone produced and the manly and sturdy quality of the singing, I should judge that Cincinnati beer has a wholesome effect upon the vocal chords.

The musical life in Cincinnati, so far as I saw it, and especially at the college, seems earnest and full of promise. I believe that there is the grandest possible field for good musicians in the West, and that development is likely to be rapid in art. Much has already been effected.

I lectured that evening and the next day at Oxford, Ohio, in the large seminary there. May all my maledictions be poured upon the C. H. and D. Railroad, which makes no connections with Eastern bound trains, and which caused me to miss my appointment to lecture at Bumstead Hall, in conjunction with Mr. Carl Faeltens' piano recital! The recital was largely a repetition of one given in Sleeper Hall a few weeks ago. Mr. Faeltens' chief number was the great sonata, Beethoven's op. 106. He plays it from memory and in the broadest manner. The last movement is especially clear in his interpretation and becomes far more interesting than in most of the performances I have heard.

The Albani concert of last Wednesday I was, of course, obliged to miss, but as I have already described the work of this great singer and of all her attendant artists, it would

scarcely have been necessary for me to have imitated history and "repeat myself."

I came back in time to attend a very interesting concert given by Ernst Perabo, at Chickering Hall. Of course it was "Perabo weather" and rained cats and dogs, but the hall was well filled for all that. Mr. Perabo has become known recently for digging up the unknown compositions of great composers and performing them in concert. Recently he gave a whole batch of unheard of works by Beethoven. Naturally these works are not the masterpieces, and it is rather abnegatory and altruistic for a great pianist to descend to them, since any amateur could play them sufficiently well to bring out all their effect. For my own part I should like to hear Mr. Perabo, who does not appear often, in a recital devoted to Beethoven's sonatas, and leave the resurrecting business to less able pianists. At this concert the "new" work was a sonata in A flat by Schubert, which has never yet been played in concert in America. It was charming, but not great. Schubert was never a tremendous sonata writer. His lack of contrapuntal study makes his developments weak, and he relies rather on melody and contrast of themes than on anything else in this style of composition. That he acknowledged this himself is fully proved by the fact that just before his death he arranged to take lessons of Sechter.

I believe that Mr. Perabo made all the repetitions (although I plead guilty to being a little sleepy from traveling, and may be mistaken), which is unnecessary trouble. The whole tendency of the present day is against repetition, and even the repetition of the exposition in a sonata movement is being attacked by iconoclasts. The "heavenly length" of Schubert must be brought down to earthly brevity by his interpreters. Mr. Perabo's performance of the work was perfect, his refinement of shading exactly suiting the expressive character of the themes.

A large part of the program was devoted to making known the posthumous works of Norbert Burgmüller, a composer who died too young to show the world the light of his genius. Schumann and Mendelssohn ranked him as great. Had he lived I think he would have become a reflection of the latter. The Mendelssohnian style is clearly present in his symphony. Especially the andante movement is reminiscent of Mendelssohn's slow movement in the Italian symphony, having somewhat the vein of a plaintive folksong. The symphony is unfinished, there being no finale, and even the scherzo being completed by Schumann. It was remarkably well played in a four hand arrangement by Horn, both Miss Clara Gross, of Brooklyn, and Mr. Perabo finding nothing of technical difficulty in its measures, and giving its contrasts and changes with unity.

Nevertheless, the most enjoyable part of the concert to me was the group of works for piano and 'cello by Hofmann and Rheinberger, performed by Messrs. Perabo and Wulf Fries. Mr. Fries is the Nestor of our artists; he has performed in our concerts ever since classical instrumental music began in Boston, with the concerts of the Mendelssohn Quintet Club. His playing needs no excuses because of his age; he is still "the old man eloquent" in tone. A slight slip of intonation once or twice was all that the rigid critic could find fault with in his work. *Per contra*, he has seldom played so broadly as in Rheinberger's canzonetta, and his crisp and clear staccato in the march by Hofmann was very effective.

The Symphony Orchestra gave no concert this week, having again started out on a short tour. Next week, as usual after a light musical week, everything will be crowded up. "The Bostonians" in opera; the Symphony, the Henschels, Baermann, the Young Folks' popular concert, and a dozen smaller events are on the tapis. Under these circumstances the critic is preparing either to subdivide himself or to take to the woods.

By the way, Cincinnati is going to give the American composer a great lift next May, and the American muse is to be well represented in a splendid series of programs.

LOUIS C. ELSON.

Brussels Letter.

BRUSSELS, February 28, 1889.

DIVINE CECILIA, if she occupies herself with mundane operatic affairs, ought to have been hugely delighted by the production of Lalo's opera "Le Roi d'Ys" at La Monnaie on the 6th inst.

The poem, by Mr. Ed. Blau, is founded, as you know, upon an ancient Breton legend, and recounts how Margaret, eldest daughter of the King of Ys, passionately in love with a young chief, Mylio, revenges herself upon him for his preference for her sister Rozene, by opening, with the help of a savage warrior, Karnac, whose suit she has rejected, and who has been defeated in battle by Mylio, the gates of the dykes which protect the city of Ys from submersion by the ocean.

Fleeing before the incessantly rising waters already covering the town, the king, his two daughters, Mylio and the burghers of the doomed city have taken refuge upon some rising ground, when Margaret, struck with horror at the disasters of which she is the cause, tries to stay the raging flood by throwing herself headlong into it, and the waves are commanded back to stay for evermore by good St. Corentin, who here puts in a very opportune appearance.

Such is the skeleton of the libretto upon which Mr. Lalo

has woven a most lovely musical garment. From the commencement of the beautiful overture (containing, by the way, a curious reminiscence of "Tannhäuser") to the end of the third act all is good and nothing is tiresome; the orchestration throughout is written with a skill and surety naturally expected from the hand of so experienced a symphonist as Mr. Lalo, but one would fail to describe the bewitching grace and tender beauty of the "duo d'amour" in the third act, a duet which

Untwisting all the chains that tie
The hidden soul of harmony,

in itself becomes simply irresistible in its charm when murmured so entrancingly as it was by Talazac and Mrs. Laudouzy; or to paint the exquisite delicacy and loveliness of the "Aubade," a perfect little pearl.

As a whole, notwithstanding the duet, of great and powerful dramatic expression, between Margaret and Karnac, Lalo has shown the most sympathy with the tenderer moments of the opera, but although one would not object to a few more flashes of real passion, it is yet a work of which the French have great reason to be proud, as it is a distinctly national opera—national in its subject, in its treatment and in its character, belonging to a French art glorified and beautified by the touch of true genius and inspiration.

The representation was, in general, excellent. Mrs. Durand-Albach displayed, with some nervousness, it must be confessed, a rich powerful voice and good method in the role of Margaret; Mrs. Laudouzy as Rozena was, as she always is, superb, while Talazac as Mylio was—well, Talazac, just a little "fade," and Monsieur Renaud, though using with very great effect his gloriously rich voice, reminded me irresistibly, by his calm, phlegmatic personation of the savage Karnac, of Mr. Toots, who spoke, "in a voice so deep and a manner so sheepish, that if a lamb had roared it could not have been more surprising;" and the chorus and orchestra were irreproachable, the orchestra, indeed, after a magnificent performance of the overture, being enthusiastically applauded.

At the conservatoire the second concert, on the 16th inst., consisted entirely of three symphonies, viz.:

Symphony in G major (1780)..... Haydn.
Symphony in G minor (1785)..... Mozart.
Symphony in A major (1813)..... Beethoven.

The performance was, as regards detail and ensemble, as near perfection as possible, but for all that one left the concert with the self satisfied feeling of having bravely gone through a very disagreeable duty, though I suppose we ought not to grumble when we consider the present dearth of symphonic novelties and composers; at least that, I think, must be the reason why we never hear any at the conservatoire.

Besides the concerto in G by Rubinstein, very artistically played by Miss Nora Bergh, several morceaux for the orchestra and three songs by G. Huberti, charmingly sung by Mr. Engel, the artists-musicians played at their third concert, on the 16th inst., a new poem lyrique, "Les Aïssa Wahs," without much success. Mr. Lucien Solvay, a poet and writer of very decided talent, has treated his subject, dealing with the customs of an Oriental religious sect, in a very poetical and masterly fashion, but his collaborator, Mr. Léon von Crompton, has not been so fortunate, as although the orchestration is written with the facility and skill which show the cultivated musician, and although there are several very melodious airs and choruses, he still fails to leave any impress of originality or inspiration upon his work.

The attraction of the third of the Concerts Servais on the 17th inst. was the great violin virtuoso, Eugen Ysaye, who played superbly, with the silvery purity of tone, the astounding technique and the artistic comprehension and sentiment always so characteristic of this true artist, the concerto in E minor, Mendelssohn, and the Rondo Capriccioso, Saint-Saëns, and in response to an irresistible demand for an encore he gave a magnificent interpretation of Bach's Chaconne in D minor. The orchestra gave a passable interpretation of Brahms' morbid symphony in F and a very slovenly one of Liszt's "Mephisto Walzer," though all the same I do not think it was entirely the fault of the orchestra that the public hissed the work.

The Concert Populaire on the 24th inst., commencing with Tchaikowsky and ending with Wagner, was a grand feast of music magnificently played, though there certainly seemed no reason for including in the program the fantasia for oboe upon French popular melodies by Vincent d'Indy, except to display the talent and skill of the performer, Mr. Guidé.

There have also been two auditions of concerted music by César Franck, Vincent d'Indy and other composers of the "jeune école française," played with great success (especially a fine quintet for piano and strings, by C. Franck) by some of the principal artists of the city, at the exhibition of the XX club, which is not as you might imagine from the name, a brewers' or licensed victuallers' club, but is merely a club composed of "artistes peintres." PERCY W. MITCHELL.

—The Detroit Conservatory of Music gave a program of the compositions of Arthur Foote March 9. The concert was under the direction of Mr. J. H. Hahn, who, with Mr. F. L. Abel, 'cello; Miss Alice Andrews, soprano; Miss May Porter, pianist; the Cecelia Quartet; Miss Kate Jacobs, piano; Mrs. Marvin Kedsie, piano, and Mr. W. Luderer, violin, gave various vocal and instrumental selections from the works of the talented Boston composer.

HOME NEWS.

—The Ovid Musin Company opens in San Francisco, at the Baldwin Theatre, March 31.

—Moriz Rosenthal plays this afternoon in Brooklyn at the Historical Hall. He will be assisted by young Fritz Kreisler.

—Hans von Bülow will make his first public appearance this season at the Metropolitan Opera House, March 27, for the benefit of the Society of Ethical Culture.

—Last Saturday evening Mrs. Anna Bulkeley-Hills, the well-known contralto, sang at a grand vocal and instrumental concert at the Academy of Music in Philadelphia.

—The fourth concert of the New York Philharmonic Club takes place next Tuesday evening at Chickering Hall. The soloists will be Miss Dyas Flanagan, piano, end Mr. W. H. Rieger, tenor, and Eugene Weiner, flute.

—The German Poliklinik will give a grand vocal and instrumental concert at Steinway Hall to-morrow evening, in aid of their institution at 411 Sixth-st. and of their building fund. The charity is an eminently worthy one.

—There was an organ concert recently given at the First M. E. Church, of Flint, Mich. Mr. H. W. Fairbank, the organist, played selections by Guilmant, Wagner, Harry Rowe Shelley and Scotson Clark on the splendid new organ built by G. Wood & Son, of Northville, Mich.

—A new symphony by Asger Hamerik was performed for the first time last Friday afternoon at the Baltimore Peabody Institute. It is called the "Symphonie Lyrique," and is dedicated to Oscar II., King of Sweden and Norway. It was completed in December, 1885, and sent to Germany for publication, but was not finished and returned until two years later.

—The McCaull Company, which had a very successful initial week at Palmer's, has settled down with us for a long and, doubtless, successful season. "Boccaccio" is now being sung to crowded houses, although Colonel McCaull is making active preparations for the production of Czibulka's opera "The May Queen," in which Harriet Avery, the newly married wife of Ferdinand Strakosch, will make her debut as a member of this company.

—The Händel and Haydn Society, of San Francisco, gave a very successful concert February 21 at the San Francisco Grand Opera House under the leadership of Mr. H. J. Stewart, whose oratorio, "The Nativity," was sung for the first time. Camilla Urso played Mendelssohn's violin concerto. The solo parts in the oratorio were taken by Mrs. Fleissner-Lewis, Mrs. Westwater, Messrs. Fortescue, Hughes and Stetson. Mr. Henry Heyman was the concertmeister.

—The gorgeous mansion in Hopkinton, Mass., which Mrs. Searle, formerly Mrs. Hopkins, has had built, boasts an organ costing \$50,000. Its case is of English ash, to correspond with the finish of the room, exquisitely carved, with gold molding, is over 30 feet high, and is probably the most costly organ in any private dwelling in America. The music room is large, over 40 feet high, with a paneled ceiling of terra cotta.

—Miss Amalia Wurmb and Mr. Fremont Gedney gave an enjoyable concert at the Metropolitan Opera House concert hall on Thursday evening, March 14, with the assistance of Miss Meisslinger, Miss Franko, Mr. S. B. Mills, Mr. Danckwardt, Mr. Millard and Mr. Perring. Miss Wurmb possesses a very rich and agreeable contralto voice, which seems especially fitted for church work. She sang with much warmth and great intelligence. Mr. Gedney has a very nice technic on the piano, but his touch is rather thin and delicate, and for that reason his solos by Gutman and Gottschalk pleased best. The assisting soloists had a good success, too, and on the whole the large audience present appreciated the concert from beginning to end with increasing pleasure.

—The Muscatine "Daily News" is to be credited with the following metaphorical flight ament a performance of Mendelssohn's "Saint Paul": "For two hours we rise and fall to the grand cadence of chorus and orchestra, sometimes lying under beautiful twilight skies listening to the soft chorals that sound as if coming from unseen shores; again we are at the mercy of the tempestuous chorus and its weird fugues, when wind and wave could not commingle in wilder harmonies; and now out of the tempest rises a recitation as from the very soul of the storm, or perhaps the voice of prayer, and we are scarcely under its spell ere again caught up in the whirlwind of some mighty chorus." The expression "weird fugues" is quite good, says the Boston "Evening Traveller."

—The arrangements for the operatic tour of Miss Emma Juch and Perotti, the tenor, have now been completed. Besides these two artists, the company will consist of Miss Adele Aus der Ohe, pianist; Victor Herbert, cellist; Mrs. Terese Herbert-Foerster, dramatic soprano; Miss Helene von Doenhoff, contralto; William J. Lavin, tenor; Joseph Lynde, baritone. The company will make its first appearance at the Brooklyn Academy of Music on the evening of Tuesday, March 26. In the first part of the program all the artists will appear in concert numbers. The second part will be the garden scene from Gounod's "Faust," with Miss Juch as "Marguerite," Mr. Perotti as "Faust," Miss Doenhoff as

"Siebel" and "Martha" and Mr. Lynde as "Mephistopheles." The following evening the company will appear at the Music Hall, Boston. The tour will extend to Philadelphia, Washington, Baltimore, Buffalo, Toronto and this city, the company appearing here about Easter.

—The second series of the Trilogy began last Friday night at the Metropolitan Opera House with a capital performance of the "Rheingold," Miss Bettaque as "Freia" being replaced by Mrs. Ida Klein-Euler, who sang the part at short notice. Miss Reil returned to her role of "Third Rhine Daughter." In other respects the opera went on about as usual. An unlucky accident to Mr. Beck, the extremely competent and excellent delineator of the prominent and difficult part of "Alberich," made his efforts most trying and painful to himself. In swinging off the platform when he steals the gold he made a slip, which resulted in a fall and a badly sprained arm. The bandaged member was, upon his reappearance, cleverly concealed by draperies, and the opera was not at all delayed or marred by the accident, unless by the fact that a little less vigor was put into his singing and acting.

Last Saturday at the matinée "Götterdämmerung" was given and the role of "Siegfried" beautifully sung and acted by Max Alvary, who, discarding all precedent, appeared with a beardless face. Monday evening "Walküre" was sung. This evening "Siegfried" and Friday night next the "Götterdämmerung," a supplementary performance of which will be given to-morrow afternoon at 2 o'clock. Next Saturday the season closes with a matinée performance of the "Rheingold."

—The Beethoven Quartet gave their third and last concert of the season last Thursday evening at Chickering Hall. It was devoted to Schubert, whose D minor string quartet and F major octet for strings, clarinet, French horn, and bassoon were played. The club consists of Messrs. Dannreuther, Thiele, Schill and Hartdegen and their playing of the Schubert quartet was worthy of the highest praise, particularly the beautiful variations which were most commendable for feeling and finish. Mr. Dannreuther, the first violin, is an artist who is so well known as to make it hardly necessary to further praise his perfect intonation and admirable musical interpretations. The octet was fairly well given, for being of "heavenly length," as Schumann would say, one becomes a little weary of its numerous repetitions, but the fresh exuberance of the themes and the simplicity of their development will always make it welcome. It is a work analogous to the Beethoven septet, pleasant and sprightly chamber music, but it is Beethoven feminized. Mrs. Marie Gramm, whose gracious presence and amplitude of voice is always acceptable, sang the "Wanderer" and "Rastlose Liebe," in good style and with more dramatic fire than we have been hitherto accustomed to hear from her.

—Mrs. Pemberton Hinck's concert at Chickering Hall last Friday afternoon was a most delightful affair. The hour of the concert was 4 o'clock, a wise innovation for matinees, and the program not too long. Mrs. Hincks, who is a charming Louisiana, sings with a finish and a style that proclaims her within her limits an artist. Her voice, a light pure soprano, is admirably cultivated, and in the Rossini aria proved facile and flexible. Her rendering of the group of Creole songs was decidedly fresh and original, the quaint, dreamy melodies, with their languid swing and curious coloring, being given well nigh to perfection. It was really something novel, and Mrs. Hincks has the whole gamut of emotions necessary for the interpretation of this odd music at her command. Alternately coquettish and melancholy, these little gems were given with a local color and an intensity most fascinating. Mrs. Hincks also sang the seguidilla from "Carmen" with considerable taste and technic. *Du reste* her voice lacks breadth, but dramatic feeling she possesses abundantly. Miss Berthe Pemberton, the pianist, who was suffering from indisposition, played Raff's gigue and variations excellently, although obviously overweighted in some of the heavy chord work. She also played with Mr. Alexander Lambert the impromptu on Schumann's "Manfred," by Reinecke, and all the accompaniments for her sister, the latter entirely from memory. Mr. Del Puente also gave much pleasure by his manly robust singing.

—The fifth Brooklyn Philharmonic Society concert took place last Saturday evening, preceded by the usual rehearsal the Friday afternoon previous. The audiences on both occasions were very large, people being turned away by the hundred. The fact that Rafael Joseffy and Moriz Rosenthal appeared together was doubtless the cause for the unusual sale of tickets, although the Academy of Music, Brooklyn, is always well filled for these concerts. A Tchaikowski suite, op. 43 was first on the program and proved to be a cleverly written, graceful composition, pastoral in its tone and clever to a degree in its coloring. The fuga was well made but not particularly interesting. Much of the material used in the work was old material worked over, although the "divertimento" and gavot were very strikingly instrumented. The "Marche Miniature," suggesting the soldiers' march in "Carmen," was a catchy bit of melody and coloring, but the wind was not in the best of tune. The event of the evening was the playing of Reinecke's impromptu, on a theme from Schumann's "Manfred," and Saint-Saëns variations, on a theme by Beethoven (the trio of the menuetto of the sonata, op. 31, No. 3), both for two pianos, by Messrs.

Joseffy and Rosenthal. It was a marvelous ensemble, surcharged with intimate musical feeling and charming effects. Unanimity and a subordination of self was the keynote of both duos, and it was particularly noticeable when, after numerous encores, the two artists played in unison and as one man, the G flat Etude of Chopin in a faultless manner. At the matinee the encore was responded to by Mendelssohn's "Spinning Song," also in unison. The program closed with Schumann's ever welcome and ever beautiful C major symphony, which received a good, although not a faultless performance from the orchestra. The next and last concert is April 6.

—Our esteemed contemporary, the Boston "Evening Traveller," makes the following wise and patriotic proposition: "The ceremonies which accompany the inauguration of President of the United States should possess musical features worthy an educated people, evincing the progress they have made in the most beautiful of the arts. Monster brass bands or ball room orchestras reflect nothing. We have a group of composers in this country who are an honor to the nation; they are its wards, and the guardian must not longer neglect a plain duty. Four years hence let Congress have perfected a plan by which American music—the music of Paine, MacDowell, Strong, Chadwick, Foote, Whiting, Buck, Gleason, and the rest—shall be worthily shown on the great fest day, when from all parts of the land the American citizen comes to its capital to rejoice. We would not deprive the less enlightened of their *pot pourri's* and accompaniment of braying brasses and loud cannon; we would still give the aborigine in music his feather and paint, but let the educated in the art have their share in the feast. Let Congress set apart a sum of money for the best oratorio, cantata, symphony and overture by a native born composer; the best works to be performed worthily and at the nation's expense on Inauguration Day. We are a boastful nation, yet a fourth-rate power like Chili could wreck New York city because it owns a gunboat: let us take care of and encourage our best musicians—also our navy."

—The fourth piano recital of Mr. Henry J. Thunder, of Philadelphia, took place last Monday afternoon. The following was the program:

Feuerzauber.....	Wagner-Brassin
"Siegfried's" Love Song.....	Wagner-Tausig
"At the Spring".....	Joseffy
"The Erl King".....	Schubert
Mrs. Nassau, soprano.	
Prelude, op. 28, No. 15.....	Chopin
Fantasia Impromptu.....	Chopin
Nocturne, op. 62, No. 2.....	Chopin
Menuet (Humoresques à l'antique), op. 14, No. 2.....	Paderewski
"I Have Lost My Eurydice" ("Orpheus and Eurydice").....	Glück
Mrs. Nassau.	
Polonaise, op. 26, No. 1, C sharp.....	Chopin
Andante spianato, op. 22, G.....	Chopin
Air de ballet, op. 36, No. 5, G.....	Moszkowski
Romanze, op. 28, No. 2, F sharp.....	Schumann
Valse caprice, E flat.....	Rubinstein
Mrs. Nassau.	
Arabian song.....	Lacome
"Wohin?".....	Lacome
Ave Maria, E.....	Liszt
Rhapsodie Hongroise, No. 2, F sharp.....	Liszt
Mrs. Arthur McHugh, contralto.	

—The first of the four vocal recitals which Mr. and Mrs. Georg Henschel, who have just returned from England, are to give at Chickering Hall, occurred on last Saturday afternoon, and was well attended. The program, as well as the interpretation of it, was alike delightful, although Mrs. Henschel possesses a pure light soprano and Mr. Henschel a rather dry tone. But what method could work out of the natural material has been done. Both sing with great skill and intelligence; their breathing, phrasing and pronunciation are beautifully developed, and their ensemble singing is as precise as can be. Mr. Henschel played all the accompaniments in a finished way, and every musician was pleased with the skillful modulations from one key to another in the interludes. Their next concerts will take place on Monday afternoon, March 25; Wednesday afternoon, April 24, and Saturday afternoon, April 27. The following was last Saturday's program:

Duet, from "Giannina e Bernadone".....	Cimarosa
Mr. and Mrs. Henschel.	
Air from "Rinaldo"—"Sibilar".....	Händel
Crugantino's Song.....	Beethoven
From Goethe's "Claudine von Villa Bella."	
Mr. Henschel.	
Song from "The Libertine"—"Nymphs and Shepherds".....	Purcell
Mrs. Henschel.	
"Die Verfallene Mühle" ("The Ruined Mill").....	Loewe
"Der Erlkönig" ("The Earl King").....	Loewe
Mr. Henschel.	
"The Loreley".....	Liszt
"Spinning Wheel Song".....	Henschel
"Junge Liebe".....	Brahms
Mrs. Henschel.	
Duet—"Gondolieri".....	Henschel
Mr. and Mrs. Henschel.	
"Au die Leyer".....	Schubert
"Ich liebe dich".....	Grieg
"Frühlingsnacht".....	Schumann
Mr. Henschel.	
"Midi au Village".....	A. Goring Thomas
"Sérénade de Zanetto".....	Massenet
"Boléro".....	Caesar Cui
Mrs. Henschel.	
Duet from "Les Voitures Versées".....	Boieldieu
Mr. and Mrs. Henschel.	

Fifth Thomas Matinee.

THE audience which attended the fifth Thomas Orchestral Matinée at Chickering Hall last Thursday afternoon, was not large enough to make that much talked of permanent fund seem imminent. In fact it was painfully small—a most regrettable circumstance in view of the fact that the music was so interesting. The program was as follows:

Prelude..... Bach
Chorale.....
Fugue.....

(Transcribed for orchestra by Abert.)

Entr'acte and ballet from "Ala Baba"..... Cherubini
Overture, "Egmont"..... Beethoven
Legende, "Zorahayda," op. 11..... Svendsen
Allegro Appassionato..... Lalo
"Benedictus"..... Mackenzie
"Fantastischer Zug".....
"Italy"..... Moszkowski

Here were two new compositions, Svendsen's "Legende" and the instrumental "Benedictus" of Mackenzie. Both were a little surprising, the former because it was so uninteresting, so hyper-sentimental and monotonous in style and color (one need not confine himself to Oriental maunderings even when giving musical expression to an incident from Irving's "Rose of the Alhambra," the latter because it was so much more beautiful than the overture to "Twelfth Night," played at the last concert of the Philharmonic Society. The "Benedictus" is an orchestral arrangement of one of Mr. Mackenzie's "Six Pieces for Violin and Piano," and puts the composer's skill in handling an orchestra, as well as his melodic invention, in a bright light. The noblest performance of Mr. Thomas and his orchestra was the "Egmont" overture, which was superb.

Beethoven's Symphonies.

"REFORMED" PHRASING—HOW THE GREAT COMPOSER WISHED TO HAVE HIS MUSIC PLAYED.

AN interesting contribution to the discussion of the so-called reform in the matter of phrasing Beethoven's symphonies comes to us from a source which was mentioned in the "Tribune" last January, as likely to contain evidence germane and valuable. Whether it is authoritative or not is a question which must be left to the determination of each reader. We do not think, however, that anyone will be far out of the way who will accept the plain indications of Beethoven concerning the manner in which he wished to have his music played as authoritative and calculated to lead to the most beautiful results. The evidence which is now brought forward to sustain the view contended for by the "Tribune," last January, after the performance of the A major symphony, and before that, in November, 1887, is Beethoven's explicit testimony. It is not the evidence of any printed score, no matter how carefully edited, but the evidence of the composer's own revision of the voice parts used in the first performance of the symphony, under the direction of the composer himself, in Vienna, on December 8, 1813. The existence of such proofs was suggested in this journal on January 13 last in the following words:

"Perhaps this (proof of the treatment given to a mooted phrase in another composition) is not evidence, for the new school of pedagogues would not hesitate to put aside the plainest and most authentic markings of Beethoven himself (such markings exist in the archives of the Gesellschaft der Musikfreunde in Vienna, and might easily be consulted). Everything must be forced into the straight-jacket of a scientific principle concerning which the composer was unhappily (or happily?) ignorant. It would seem, however, as if the final appeal might be made to the ear and to that sense of the beautiful which has not only been satisfied, but delighted, with the traditional readings (in these respects) ever since the day of the composer himself."

After the last performance of the seventh symphony by the Philharmonic Society, a request was sent to Mr. A. W. Thayer, in Trieste, the eminent biographer of Beethoven, for answers to a number of questions touching the original voice parts preserved by the Society of the Friends of Music in Vienna. Mr. Thayer was in the long ago one of the editors of the "Tribune," and in spite of an absence of over a generation from his native land he still has a warm interest in all that pertains to it and its music. He forwarded the letter to the official of the Vienna society who has charge of its archives. The voice parts in question, it ought to be said, were found among the posthumous papers of Beethoven, and were bought by the society at the auction sale of Beethoven's effects after his death. There is no question that they are authentic and of the date mentioned. They are older than the first printed parts and contain marks and memoranda in Beethoven's handwriting, indicating a careful revision by him of the copyist's work. They are extremely interesting as showing the care which the master bestowed on all the nuances of expression, including phrasing and bowing. Nottebohm in his "Beethoveniana," Vol. 1., says (footnote, page 107):

"Beethoven had a wakeful eye on the voice parts. In a first violin part somebody had written two XX. Beethoven remarks with red pencil and in large letters the first time: 'N. B.—These are XX of an ass who has left his marks.' The next time he says: 'This X was also made by an ass.'"

Among other things the parts prove by Beethoven's own

markings that the tempo designation "Allegretto" is original (which has been questioned), that Beethoven distinguishes between the two kinds of staccato marks (dots and dashes) in the second movement, and that he marked the phrasing with great care. A misplaced slur in one place is marked out, and Beethoven writes on the margin: "Away with the slur!"

The archivist of the Society of the Friends of Music has examined these parts at the request of Mr. Thayer, and the results of his examination may be learned from the following letter:

(Translation.)

Vienna, February 6, 1889.

Mr. H. E. Krehbiel, New York City.

HIGHLY ESTEEMED SIR—At the request of A. W. Thayer, in Trieste, I take the liberty of communicating to you the following information:

I have examined the voice parts of Beethoven's seventh symphony which were used in the lifetime of Beethoven, and contain many marks and memoranda made by him and compared them with the score published by Breitkopf & Haertel, with particular reference to the passages quoted by you. All of these passages appear in the score of B. & H. exactly as they stand in the original voice parts of Beethoven's time. In the first violin part the first passage:



is marked "pp." and with a slur ("Bogen") over the whole measure, while the oboe passage is marked "p. dolce," and with the phrasing of the B. & H. score, not only in the above parts, but also, as a cue, in small notes of the first violin parts, in order to make it very plain that the passage is to be phrased differently by the oboe than later by the first violins.

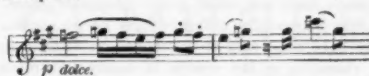
I think it is unnecessary for me to discuss each of the other passages in detail, when I again expressly emphasize the statement that the B. & H. score agrees in the smallest detail with the original voice parts preserved in our archives and open to the examination of all. You are therefore entirely safe in advocating the phrasing marks of the B. & H. score and defending them as authentic against all further attacks. Respectfully,

EUSEBIUS MANDYCZEWSKI,

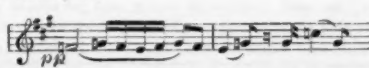
Archivist of the Society of the Friends of Music.

Mr. Mandyczewski is not only archivist of the Society of the Friends of Music, but also editor of Nottebohm's "Zweite Beethoveniana," which was published posthumously. To the majority of German musicians he needs no identification.

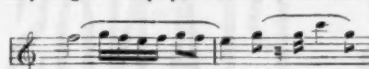
A few words to make plain some of the things which this letter establishes. The passage quoted in the letter is from the introduction of the symphony. The slurs and phrasing are indicated as follows in the score of Breitkopf & Haertel. In the oboe part:



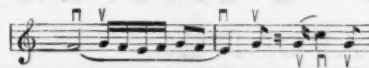
In the violin part:



Dr. Carl Fuchs, of Danzig, who has written a book to prove that the traditional manner of phrasing this symphony is all wrong (basing his theories on Dr. Riemann's system), wishes the passages to be played as follows: In the oboe;



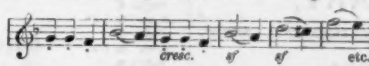
In the violin part:



(The open square indicates a down bow, the open triangle up bow; the slur over the last bar should have been made to include the second note as well as the third, fourth and fifth.) Mr. Thomas has followed Dr. Fuchs' bowing here, but not the phrasing in the oboe part. The difference will appear to the reader if the phrases are played on the piano, hummed or whistled with the slurred notes connected and those not slurred detached. The remaining two examples refer to the passage of the scherzo, which was most commented on by the "Tribune." Mr. Thomas, following the theories of Dr. Riemann, persists in treating the motive of a half note and a quarter in the second, fourth, fifth and sixth measures as if its rhythmical value consisted of the third quarter and the half. Dr. Fuchs marks the bowing as follows:



Beethoven's meaning is plain from his marking thus:



The demonstration needs no argument. Beethoven knew what he wanted and left plain indications of his wishes. His authority need not be vindicated.—New York "Tribune."

—"The National Educator," in a recent issue, declares THE MUSICAL COURIER to be "the leading musical journal in the United States, and a firm advocate of American interests."

Who Was the Maestro of Marcella Sembrich?

WASHINGTON, D. C., January 25th, 1889.

The Editors of the Musical Courier:

CONSIDERABLE discussion has arisen in recent years in Europe as well as in America as to who was the teacher of Mrs. Marcella Sembrich, and thinking that your readers might be interested in knowing the facts in the premises, I inclose you an article taken from a recent number of the "New Musical Gazette," of Cologne, which, let us hope, will set at rest all doubts on the subject in the future.

Having spent several years in the house of the maestro, G. B. Lamperti, Jr., as a student, I have had many opportunities of seeing the originals of the letters quoted below, as well as many others written by Mrs. Sembrich to him; and hence I am able to say, from personal knowledge, that they are absolutely authentic.

Very truly yours,

FRANÇOIS NOIJÉ.

Marcella Sembrich is indisputably the most talented and famous singer among the younger nightingales of Germany. As a virtuoso she is already a rival of Adelina Patti, and when we consider that she is still comparatively young, it is easy to predict that in the course of years she will fill the world with her fame. An artist of such rank, despite her endowment by Mother Nature, is not brought forth in a complete state like Minerva from Jupiter's head, but she has ennobled nature by art; and, in fact, Marcella Sembrich owes a large part of her success to her art.

Now, then, who were the teachers of the prima donna? In the papers divers names were and are mentioned, without any agreement being perceptible. As is the custom with famous personages, many professors of song press forward around the diva to claim that they superintended her cultivation. To discover the truth, I turned to Prof. G. B. Lamperti, Jr., in Dresden, and asked him to give his opinion on that point, as also to give an exact account of his relations to the singer. The amiable maestro cheerfully acceded to my request, so that I am in a position to give authentic information regarding the actual teacher of the artist, which I hope will result in putting an end to the development of myths.

The result of my interview is the following:

From the letters and newspaper articles before me it appears that G. B. Lamperti, Jr., was teaching Marcella Sembrich, in the year 1875, in the art of singing; as the "Mondo Artistico," of Milan, in its number of May 28, 1879, announced, the lady was for two years continually and zealously his pupil, and the work lauds the master. In the spring of 1877 Lamperti allowed her to make her début in the concert hall of La Scala Theatre, in Milan, in the great aria from "I Puritani." Everyone knows that Marcella Sembrich was engaged for the Dresden Hoftheatre from Vienna. This engagement was of short duration. She asked for a leave of absence to go to Milan to her teacher to study with him the cavatina in the "Barber of Seville." On this occasion he advised her to sing at the Teatro dal Verne, in Milan; she did so and the eyes of all friends of art were turned upon the new star of song. I am in a position to be able to publish an interesting letter of thanks which the singer sent to her maestro on this occasion, which appeared at the time in the Milan paper "Il Secolo." Said writing reads as follows when translated into English:

MILAN, May 27, 1879.

Prof. G. B. Lamperti:

I hereby take the liberty of expressing to you my fullest gratitude for the extraordinary care that you have devoted to my musical and artistic cultivation, begun and carried to a successful end by you, to such degree that I have been able to tread the boards with your instruction alone. Accept at the same time my expressions of thanks for the zealous assistance with which you prepared me for my appearance at the Teatro dal Verne in the opera of "Lucia di Lammermoor." I seize the opportunity call myself, with the greatest respect and esteem,

Your most devoted and grateful pupil,

MARCELLA SEMBRICH-BOSSIO.

Returning to Dresden a month later she sent another letter to the maestro, which reads:

MY DEAR TEACHER—Now I have one more request for you. My dear maestro, I must sing here next month in the "Barber of Seville," so please be so kind as to buy the "Barber" and mark all the fioriture and cadences in the aria and other pieces. You know what is necessary and in what key I must sing the aria. I hope to see you soon again and study the "Barber of Seville" with you. But you must come here soon.

Your pupil,

MARCELLA SEMBRICH.

We observe here that the artist, although she was already "finished," still again and again asked for the artistic advice of her maestro.

To give out in print a few of the, as yet, unpublished letters sent by Marcella and her husband, Professor Stengel, to Lamperti, we have selected two letters, from St. Petersburg and Paris, which illustrate well the relations of the artist to her teacher. They read as follows:

ST. PETERSBURG, December 29, 1880.

MY DEAR MAESTRO—I have received your letters and rejoice that you are satisfied. Practice every day, as you wrote. The trill goes better, but the execution is still a little clumsy. * * *

For the new year we wish you all that's good, and that God will let you get rich, so you shall not need to give any more lessons, only occasionally.

Your friends,

MARCELLA AND GUGLIELMO.

PARIS, November 7, 1884.

MY DEAR MAESTRO—We have received your letter. Marcella will sing in the "Barber" next Sunday. If you could come here one or two days

beforehand to go through the rôle with her I should be very thankful to you.

Your friend,
WILH. SEMBRICH-STENGEL.

It is not my object here to write to any extent about the artistic career of Marcella Sembrich, which is already sufficiently known. I only wish to establish that Lamperti deserves the highest praise for his vocal method, which made it possible for Mrs. Sembrich to become an artist of the first rank. The French and Italian press have long acknowledged the merit of the maestro, but, sad to relate, this does not seem to be the case in Germany. I need only point out the "Mondo Artistico," Milan, November 18, 1884, and the "Ménestrel," Paris, May 19, 1884.

When Mrs. Sembrich made her début in Paris as "Lucia di Lammermoor" in October, 1884, and the maestro went to Paris, the "Figaro," in a brilliant article, acknowledged Lamperti's merit fully and entirely.

After all, it must be acknowledged that Prof. G. B. Lamperti, who has now settled in Dresden for a permanent residence, actually was the teacher of the artist, and that the name of the teacher must always be mentioned with that of the pupil.

ADOLPH KOHUT.

Denver Correspondence.

DENVER, March 12.

ON March 3 (Sunday) Ovide Musin gave a concert, with Annie Louise Tanner and Whitney Mockridge as vocal soloists and Edwin M. Shonert at the piano. It is a long while since we have heard so flexible a voice as Mrs. Tanner's, but in other respects much was left to be desired. Mr. Musin offered a thoroughly "Sunday night" program, and greatly pleased his audience, which was very large. Mr. Mockridge acquitted himself well in the light compositions allotted to him, while Mr. Shonert was simply superb as accompanist, though very unsatisfactory as soloist, his two numbers being the Sixth Hungarian Rhapsody of Liszt and Raff's Cachuca, the latter substituted for the A major polonaise, which he was to play.

Mr. Stevenson's choir on March 11 gave us Gade's setting of "Lobedans," "Psyche," and showed remarkably good work by chorus and soloists, the latter being Miss Fannie Brown, as "Psyche;" Mr. Allen Jackson, as "Eros;" "Zephyr" and "Genii," Mrs. Grace Levering, Miss Ella MacNutt and Mr. Malcolm MacCallum.

Dr. Gower has discontinued his organ recitals at St. John's for the present. There were seventeen in the series, two weeks apart, and at each the church, which seats over 1,000, was filled and many turned away. Here we have a musician who can take high rank among the best in the country. We feel at once when he touches the keys that he has not simply mastered the art of organ playing, but is the inspired musician. During this series of recitals were to be heard every style of music, from Bach fugues—of which he played twelve or more—to Lemmen's unfortunate "Storm."

Mr. Carlos Sobrino is to give three piano recitals on March 21 and 28 and April 4 respectively.

RENG.

Baltimore Notes.

BALTIMORE, March 17, 1889.

LAST night Asgar Hamerik, director of the Peabody Concerts, was made the recipient of a tremendous ovation on the occasion of the first production of his new symphony entitled "Symphonie Lyrique." A gold medal was also presented to him by the orchestra, Mr. Adam Izzel, Jr., who is probably going to leave Baltimore for wider fields, representing the orchestra. As Mr. Hamerik was very much surprised at all this, he invited the orchestra to a set out of refreshment that was auspiciously prepared by some unknown powers—a combination of circumstances, as it were. The symphony would be a proper subject for criticism when properly performed. Mr. Hamerik is one of the most talented composers in this country. His musical erudition is remarkable; his works are scholarly productions. While,

strictly speaking, they are not original, the workmanship is always resplendent with orchestral effects and the compositions are worthy of production. We should like to hear them performed by an orchestral body and under proper auspices. Mr. Hamerik owes it to himself to have this done.

Mr. Burmeister played the Emperor Concerto, on the same evening, like a true and conscientious artist.

Rosenthal will give a recital here on Friday evening.

Manager Chas. E. Ford has brought suit against Rudolph Aronson, claiming \$5,000 for breach of contract in not bringing the Casino company to Ford's Opera House within specified dates.

Rosenthal will also play at the second extra concert of the Oratorio Society on Thursday night.

Richard Burmeister's fourth chamber music concert is announced for Wednesday night. The program calls for Bach's Fantasia and Fugue for two pianos; Chopin numbers and Rubinstein's piano quintet, probably the opus 55.

Monday, March 25, Gustav Hinrich's American Opera Company will begin a season of opera at Ford's Opera House. The repertory embraces "Faust," "Lucia," "Martha," "Daughter of the Regiment," "Ballo" and "Traviata."

HANS SLICK.

Some Extracts from Mr. Henry T. Finck's New Book

"Chopin and Other Musical Essays."

CHOPIN AND THE SONATA FORM.

I DO not know whether he was a German or French critic who first wrote that Chopin, although great in short pieces, was not great enough to master the sonata form. Once in print this silly opinion was repeated, parrot-like, by scores of other critics. How silly it is may be inferred from the fact that such third rate composerlings as Herz and Hummel were able to write sonatas of the most approved pattern, and that, in fact, any person with the least musical talent can learn in a few years to write sonatas that are absolutely correct as regards form. And yet we are asked to believe that Chopin, one of the most profound and original musical thinkers the world has ever seen, could not write a correct sonata! *Risum Teneatis Amici!* Chopin not able to master this sonata form? The fact is, the sonata form could not master him. He felt instinctively that it was too artificial to serve as a vehicle of the expression of poetic thought; and his thoroughly original genius therefore created the more plastic and malleable shorter forms which have since been adopted by composers the world over. The few sonatas which Chopin wrote do not deviate essentially from the orthodox structure, but one feels constantly that he was hampered in his movements by the awkward costume. Though they are full of genius, like everything he composed, he did not write them *con amore*. Concentration is one of Chopin's principal characteristics, and the sonata favors diffuseness. Too much thematic beating out is the bane of the sonata. A few bars of gold are worth more than many square yards of gold leaf, and Chopin's bars are solid gold. Moreover there is no organic unity between the different parts of the sonata, whatever may have been said to the contrary. The essentially artificial character of the sonata is neatly illustrated by a simile used by Dr. Hanslick in speaking of Chopin. "This composer," he said, "although highly and peculiarly gifted, was never able to unite fragrant flowers, which he scattered by the handful, into beautiful wreaths." Dr. Hanslick intends

this as censure. I regard it as the greatest compliment he could have paid him. A wreath may be very pretty in its way, but it is artificial. The flowers are crushed and their fragrance does not blend. How much lovelier is a single violet or orchid in the fields, unhampered by strings and wires, and connected solely with its stalk and the surrounding green leaves. Many of Chopin's compositions are so short that they can hardly be likened unto flowers, but only to buds. Yet is not a rosebud a thousand times more beautiful than a full blown rose?

THE MORAL CHARACTER OF COMPOSERS.

As regards the moral character and temper of composers, it should be remembered that if some of them occasionally gave way to their angry passion they were generally provoked to it by the obtuseness and insulting arrogance of their contemporaries. Had these contemporaries honored and commended them for enlarging the boundaries of art and the sphere of human pleasures, instead of tormenting them with cruel and ignorant criticisms, the great composers would, no doubt, have been amiable in their public relations, as they appear to have been almost invariably toward their friends. Wagner's pugnacity and frequent ill temper, for instance, arose simply from the fact that, while he was toiling night and day to compose immortal masterworks, his contemporaries not only refused to contribute enough for his daily bread, but assailed him on all sides with malicious lying, stupid criticisms, with as much obvious enjoyment of this flaying alive of a genius as if they were a band of Indians torturing a prisoner of war. Among his friends Wagner was one of the most gentle, tender and kind hearted of men, and it made him frantic to see even a dumb animal suffer. He wrote a violent pamphlet against vivisection and one day missed an important train because he stopped to scold a peasant woman who was taking to the market a basket of live fish in the agony of suffocation. I hardly know of a great composer who, in his heart of hearts, was not gentle and generous. Bach, Handel, Haydn, Mozart, Gluck, Schubert, Beethoven, Schumann, Mendelssohn, Weber, Liszt and a dozen others who might be named, though not without their faults, were kind and honest men, living arguments for the ennobling effects of music.

(To be continued.)

—Mr. Paul Kalisch has been permanently engaged for next season of the German Opera in this city. The following artists have been re-engaged for next season: Lilli Lehmann, Koschowska, Traubmann, Perotti, Beck and Fischer.

—Sydney Smith, the well-known teacher of piano and composer of drawing room pieces, died in London England, Sunday, March 3.

—Mr. Dudley Buck's cantata, "The Light of Asia," was to be performed by the Novello Choir at London last night.

—Miss Hedwig Reil, who sang the rôle of "Fricka" last Monday evening in "Die Walküre," at the Metropolitan Opera House, has been one of the hardest working and most conscientious artists of the company, although her long indisposition has been a great drawback to her efforts.

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The attention of all the members of the trade is called to an article in this paper entitled "Illegal." "The Musical Courier" has for years past predicted that laws would in time be formulated that would interfere with the stencil business. In fact, it has been one of our chief aims to get such laws on the statute books. The trade is also under obligations to Mr. Gilbert R. Hawes, attorney and counsellor-at-law, New York city, who, since January, 1888, when he contributed his important opinion on the subject of bogus pianos to "The Musical Courier," has used his talents and time in assisting in this great work.

Nothing has ever taken place in the whole history of music trade journalism that can in the slightest degree be compared with our campaign against the stencil piano and organ.

THE preliminary examination in the libel suit against this paper was adjourned last Thursday to tomorrow at 3 P. M.

IT was fifteen years last Saturday that Mr. Karl Fink joined the forces of the establishment of Mr. Alfred Dolge. Mr. Fink has had a most successful career, and is one of the most capable, esteemed and respected men who come in contact with the members of the piano and organ trade. Mr. Fink is a man of unusual attainments, gifted with valuable qualities of head and of heart, a keen judge of human nature, quick at repartee and endowed with a penetrating sense of humor. In his special department of the mercantile sphere he occupies

an important position that makes his advice and suggestions invaluable. He numbers his friends by the thousand.

MR. W. W. KIMBALL, of Chicago, together with wife and niece, left for Europe last Saturday on the steamship Gascogne, to be gone for an indefinite period of time.

HENRY BEHNING, Jr., of Behning & Son, left for Bermuda on the steamship Trinidad last Thursday for much needed rest and recuperation. He will stop at Hamilton and remain on the island about a month.

A GENTLEMAN well acquainted in the trade, just returned from Milwaukee, informs us that the new warerooms of Wm. Rohlfing & Co. in that city excel in beauty and appearance any piano wareroom in this country. The size is 80x125, and there are two such floors.

MR. CLARENCE E. ELLSBREE, who for many years has been a resident member of the Wilcox & White Organ Company, Meriden, Conn., has become interested in the firm of F. A. North & Co., of Philadelphia, and will remove with his family to that city. We cordially indorse the complimentary remarks that appeared in the New Haven "Union" about Mr. Ellsbree.

THE MUSICAL COURIER will be sold if the syndicate will pay its owners, Blumenberg & Floersheim, what they ask for it. So will the New York Central and Hudson River Railroad be sold, if the syndicate will pay what is asked for it. Syndicates are very active in this country just at present and are anxious to invest in good properties.

A CONFLAGRATION in the King block, at Denver, Col., on Wednesday last, resulted in gutting the lower floors of that block, one of which was occupied by the Knight-McClure Music Company. Reported loss, \$100,000; insurance, \$50,000. This news, which was known to us last Thursday, will be seen, like all the news in this paper, in the music trade papers end of this week. Watch it!

A VERY neat, but very, very old trick of the trade was recently played in our presence in a well-known piano wareroom. The upright pianos in this particular place are usually displayed in the form of a "hollow square," that is, four uprights are placed with their backs to each other, with the ends just touching, leaving a square opening in the centre. A salesman was playing upon one of a particular square for the delectation of a group of customers, while carelessly leaning against the opposite piano was another salesman, apparently not listening nor paying attention to the conversation between tunes; but a sharp observer would have noticed that whenever his fellow salesman played that he, our lounging, disinterested friend, put his foot upon the forte pedal of the piano on which he was leaning. The volume of tone that issued from the piano being tried was remarkable, while its singing quality was simply marvelous. Put two uprights back to back, a few feet apart, and try the effect for yourself. The indolent salesman who acted as the confederate in this clever trick afterward assured us when we told him that we had noticed and condemned the artifice, that there could not possibly be harm nor wrong in the act, as the piano was sold on the "square."

WHY doesn't someone in New York make a specialty of tuning pianos? There is good money in it; for a tuner doing only four pianos a day at the regular price of \$2.50 each, nets in \$10 per day, or \$60 per week, which, as every piano man knows, would yield him an enormous profit on a first-class tuner's salary. Advertise the matter in the daily papers and through the mails; make arrangements to keep pianos in tune by the year at a reduced price, and then send your men out to the towns around New York, and you'll soon find this tuning business a paying branch. Advertise in the

papers of Paterson, Passaic, Morristown, Elizabeth, New Brunswick, Orange, Yonkers, Tarrytown, and a dozen other places like these, that on a certain day you will have a competent man there and that a postal card order to you will insure a call from him. You'll soon find that you will have enough business to send a man to each place every month or every fortnight. Select good men for your tuners, and let them keep an eye open for customers. You'll find, too, that your tuners will show a surprising capability for making sales that you never knew they possessed, if you will but give them a fair commission over and above their salary. Tuners do sell pianos, although they don't always sell the piano of the house they work for, because, as a rule, they get nothing extra for it; but we have in mind now a certain firm in this city that particularly cater to this sort of trade, and who, on receiving the name and address of a prospective customer from a tuner, work the case up themselves and treat the tuner just as you would treat a teacher. The firm we refer to are piano manufacturers, and have made many sales through tuners' information, because the latter felt that they could make a commission, while they would receive none from the house they are engaged with. The plan we suggest is a good one. Try it!

HERE is a rather odd editorial that recently appeared in the Massillon (Ohio) "Independent":

THE ORGAN WORKS.

The Edna Organ Company continues to have its being, and turns out one organ every day. The acorn burst its shell some time ago, and the tall oak has pushed itself above ground. But while this is true J. T. Brown, the proprietor, is not altogether satisfied with this city, because it has made no effort to assist him, though both Canton and Mansfield have voluntarily made propositions. He desires to negotiate a loan, offering good security, and thinks that the presence of the manufactory ought to be enough to clear away any obstacle.

While the "presence of the manufactory" does not necessarily "clear away any obstacle" to a loan, "good security" certainly should remove that obstacle.

THERE is no city in the United States where it is more difficult for a retail customer to select a piano than New York city. In every other place, except in Boston, one will find in a wareroom two or three or more grades of instruments; often several makes of the same grade. In New York, where warerooms are run by the manufacturers themselves, only one kind of piano is to be seen and heard. Consequently the customer, in deciding on what best pleases him, is confronted at the outset with the difficult task of hearing a piano under certain conditions tried by a certain salesman in one store, and of going then a block or two to another store, hearing a different make tried under different conditions and by a different salesman, and then attempting to institute a comparison. It is almost impossible for an untrained ear to receive and carry a clear impression of the tone of a piano for any length of time, and then to maintain that impression while listening to another, so as to judge between the two. This is one of the many reasons why in New York warerooms may be found the best salesmen and the highest average of salesmen in the country.

In no city does so much depend upon the personal ability of the salesman. A purchaser goes around to half a dozen places and hears as many different makes of pianos tried in different rooms, by different men, and so far as the ideas of tone qualities are concerned his brain is in a whirl. Then the influence of the individual salesman comes in, and the one who has done the best talking, has "showed off" his piano to the best advantage and with the best knowledge of what his customer would like to hear, and has talked for his own wares and not against others, is the one to whom the customer naturally returns.

As to the minor details and talking points which a salesman must use of course every piano is best, each has the best repeating action, each is double cross banded veneered, each has from seven to eighteen coats of varnish, &c., *ad libitum*, at least we are so informed by the editors of the music trade papers, whose knowledge of pianos and piano construction is in very truth astounding. It is the clever, capable salesman who does the business here, and we want more of them. There are several excellent openings in New York now that we know of, and we should like to hear from men of experience and ability who think they can fill them.

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THE POSITION OF THE MUSICAL COURIER INDORSED.

MANY remarkable effects have been produced, directly and indirectly, by THE MUSICAL COURIER in its campaign against the surreptitious stencil and fraud stencil pianos and organs sold in this country, but one of the most important items we have ever placed on record in these columns on the subject refers to the trade mark bill which, we understand, has been passed by the Legislature and signed by the Governor, and which is, consequently, a part of the penal code of this State. We have, ever since the first publication of the original sections of the penal code on the same subject (MUSICAL COURIER, January 11, 1888), been actively engaged in the discussion of the question, so that there is no one, especially in this State, occupied in the piano and organ trade to whom the opportunity has not been offered to make use of these columns to debate the question or to understand the situation.

The Law Before the Amendment.

As the law stood before the new amendment was added to it, it read as follows:

LAWS OF 1862, CHAPTER 306, AS AMENDED IN 1863.

"SECTION 1. Any person or persons who shall knowingly and willfully forge or counterfeit, or cause to procure to be forged or counterfeited, any representation, likeness, similitude, copy or imitation of the private stamp, brand, wrapper, label or trade mark, usually affixed by any mechanic, manufacturer, druggist, merchant or tradesman, with intent to pass off any work, goods, manufacture, compound or preparation to which said forged or counterfeited representation, likeness, similitude, copy or imitation is affixed or intended to be affixed, as the work, goods, manufacture, compound or preparation of such mechanic, manufacturer, druggist or tradesman, shall, upon conviction thereof, be deemed guilty of a misdemeanor, and shall be imprisoned in the county jail for a period of not less than six months nor more than twelve months, or fined not more than \$5,000.

"SEC. 3. Any person who shall vend or keep for sale any goods, merchandise, mixture or preparation, upon which any forged or counterfeit stamps, brands, imprints, wrappers, labels or trade marks shall be placed or affixed and intended to represent the said goods, merchandise, mixture or preparation as the genuine goods, merchandise, mixture or preparation of any other person or persons, knowing the same to be counterfeit, shall, upon conviction thereof, be deemed guilty of a misdemeanor and shall be punished by a fine not exceeding \$500 in each case so offending, and shall also be liable in a civil action to the person or persons whose goods, merchandise, mixture or preparation is counterfeited or imitated, or whose stamps, brands, imprints, wrappers, labels or trade marks are forged, counterfeited, placed or affixed, for all damages such person or persons may or shall sustain by reason of any of the acts in this section mentioned, and may be restrained or enjoined by any court of competent jurisdiction from doing or performing any of the acts above mentioned."

SEC. 364 ET SEQ. OF PENAL CODE OF NEW YORK, BEING CHAPTER 676 LAWS 1881.

"SEC. 364. A person who, in a case where provision for the punishment of the offense is not otherwise specially made by statute, with intent to defraud;

"1. Falsely makes or counterfeits a trade mark; or

"2. Affixes to any article of merchandise a false or counterfeit trade mark, knowing the same to be false or counterfeit, or the genuine trade mark of another, without the latter's consent; or

"3. Sells, or keeps or offers for sale, goods to which is affixed a false or counterfeit trade mark, or an imitation of a trade

mark, or the genuine trade mark of another, without the latter's consent; or

"4. Has in his possession a counterfeit trade mark, knowing it to be counterfeit, or a die, plate, brand or other thing, for the purpose of falsely making or counterfeiting, or causing to be counterfeited, a trade mark.

"Is guilty of a misdemeanor.

"SEC. 365. The term 'articles of merchandise,' as used in this title, signifies any goods, wares, work of art, commodity, compound, mixture or other preparation or thing which may be lawfully kept or offered for sale.

"SEC. 366. The words 'trade mark,' as used in this article, include any letter, word, device, emblem, figure, seal, stamp, diagram, brand, wrapper, ticket, label or other mark, lawfully adopted by any person being a mechanic, manufacturer, merchant, druggist or tradesman, and usually affixed by him to an article of merchandise, to denote that the same is or has been imported, manufactured, produced, sold, compounded, bottled, packed or otherwise prepared for sale by him; and also a signature or mark, used or commonly placed by a painter, sculptor or other artist upon a painting, drawing, engraving, statue or other work of art, to indicate that the same was designed or executed by him.

"SEC. 367. A trade mark is deemed to be affixed to an article of merchandise, within the meaning of this title, when it is placed in any manner in or upon either.

"1. The article itself; or,

"2. A box, bale, barrel, bottle, case, cask or other package or vessel, or a cover, wrapper, stopper, brand, label or any other thing, in, by, or with which the goods are packed, inclosed or otherwise prepared for sale.

"SEC. 368. An imitation of a trade mark within the meaning of this title is deemed to be a counterfeit trade mark when it so far resembles a genuine trade mark as to be likely to induce the belief that it is genuine."

The Amendment.

The amendment which we understand has passed and gone into effect amends the above chapter 364. There was also an additional amendment passed to Section 438 (False Labels) not printed among the sections above.

As near as we are able to ascertain it, as we go to press, the amendment to Section 364 of the Penal Code, and which is now law in this State, provides about as follows:

Punishment for the adoption or use of a trade mark, falsely indicating a place of manufacture or production, or persons manufacturing or producing the article.

Let us distinguish the two causes for the punishment provided. First, punishment is provided for the adoption or the use of a trade mark that falsely indicates a place where, say, pianos or organs are manufactured or produced. Second, it provides punishment for the adoption or use of a trade mark that falsely indicates persons manufacturing or producing, say, pianos or organs.

This seems to bring the question of the stencil to a point that enables manufacturers and dealers who indulge in the production or sale of stencil instruments in this State to appreciate its exact bearing.

Let us instance cases as they occur nearly every day or hour in the piano business in this State or any other large State:

A piano purchased by McEwen in Boston, and stenciled "McEwen, New York," would, under this amendment give cause of punishment if offered for sale in this State, as the article falsely indicates the place where it is made and falsely indicates the person manufacturing it.

A piano offered for sale by S. T. Gordon & Son, no matter where made, would make those selling it amenable to the law if it was stenciled "Gordon," for it would falsely indicate the person manufacturing it.

A piano made by Hale, offered for sale with the name of Waters upon it, would subject those to punishment who would offer it for sale anywhere in this State.

An organ made in Jersey or anywhere else marked or stenciled "Ideal," such as the organ advertised in "Scribner's Magazine" for March (see editorial), would jeopardize anyone who offered it for sale in this State.

A piano manufactured, say, by Weser Brothers, and stenciled with the name of a dealer selling it in this State, would subject the latter to the operations of this amendment, which provides for punishment for adopting or using a trade mark falsely indicating persons manufacturing or producing the article.

The Marshall & Wendell piano sold by H. S. Mackie & Co., of Rochester, is an article that falsely indicates the name of the persons manufacturing it. These pianos are not manufactured by anyone but the Marshall & Wendell Company, and they are not made by Mackie & Co., and not made in Rochester, although the stencil upon them says so. Not being manufactured in Rochester, persons who offer these pianos for sale run the risk of punishment for adopting or using a trade mark that falsely indicates a place of manufacture.

A Serious Matter.

Under these circumstances we deem it proper to call the attention of the trade to the seriousness of the situation. As this is an amendment to a section of the Penal Code, and as it makes the offense a misdemeanor, every transaction in stencil goods should cease. It is not necessary for anyone who has been swindled by the purchase of a stencil piano to make the complaint. It is an offense against the State, and anyone can inform the proper officers and, as informer, secure the moiety.

In fact, anyone who may call the attention of the proper authorities to the sale, or exhibition for sale, of articles with such false trade marks could have the parties arrested for the misdemeanor committed under the new amendment of the Penal Code. The State will prosecute the offender without cost to the informer.

What Are You Going to do About It?

And now, Messrs. Stencilers in New York State, what are you going to do about it, anyhow? Suppose THE MUSICAL COURIER starts in with its next number and begins to publish a list of stencil pianos and organs offered for sale in the various cities of this State. There are hundreds of men who would look upon such a list as a perfect godsend, for it would offer them an opportunity to give information to the proper authorities, from which they would derive a pecuniary gain.

Is it not advisable to stop stenciling at once? Is it not the proper and the only course for every firm in the piano trade to pursue? Messrs. Stencilers, although you did not believe in the moral argument THE MUSICAL COURIER has been bringing to bear upon the stencil operations, has not the time arrived when you should conform to the laws of the State? Do you intend to identify yourselves with a series of transactions that will now be classified as unlawful and subject you to punishment and fine?

In view of the enormous work done by THE MUSICAL COURIER in the stencil matter, we can afford to await results. If we shall find that firms will continue to make transactions in stencil instruments it will be our duty, not only toward the music trade but toward the public at large, to publish the whole list of firms who may be engaged in an illegal business.

The stencil must go! We stated so years ago, and we meant just what we stated.

IF you need legal advice, you engage the services of an attorney or counsellor-at-law. You do not accept the advice of a railroad brakeman or a deck hand of a brigantine. When you desire that your factory building should be examined, preliminary to enlargement, you get the suggestions of an architect or builder, and do not ask a dog fancier or an actor for points. If you wish to know whether your books are properly kept, you engage the services of an accountant, and you do not ask the opinion of a glass blower or a turnkey. Then, when you desire your pianos or organs tested, you send for an editor of one of these music trade papers, and as you know he must necessarily be ignorant of what constitutes a piano or organ, you write the articles or opinions on the subject yourself, and he has them printed in his music trade paper. You do not ask the opinion of an expert, because he may possibly tell you the truth. Why do you not treat your pianos and organs with the same consideration with which your legal complications, your factory and your books and accounts are treated?

Nearly every firm of importance in the piano and organ trade secures the opinion of THE MUSICAL COURIER: then why not do so yourself? You will find THE MUSICAL COURIER full of suggestions gathered together from knowledge, study and experience, and you will find that your pianos or your organs will improve, if you heed these suggestions.

A CASE OF NATURAL SELECTION.

[THE MUSICAL COURIER, March 13, 1889.]

The large branch house of the New England Piano Company in this city certainly stimulated the opening of retail warerooms on Fifth-ave. Mr. Scanlan is one of the great leaders in the piano industry of this country, and is gifted with the attribute of prevision in business. He foresaw the tendency in the trade in the direction of branch houses, and his two branches, together with his interest in the new Kansas City corporation, are a working out of that system.

It seems odd that the trade papers, outside of THE MUSICAL COURIER, have attributed Mr. Scanlan's success to some of his subordinates. If there ever was a case in which the power of an individual brain or mind was at the bottom of an enterprise, and controlled and conducted it in all of its minutiae, as well as in the operation of the whole elaborate system from its inception to the present hour, that case is Mr. Thomas F. Scanlan's. And as he is a man who never would make such a claim, because of his inherent modesty, THE MUSICAL COURIER proposes to make the statement, while at the same time it accords to all of Mr. Scanlan's employes the full tribute their labors and fidelity deserve. But it is rather tiresome to see the music trade press nearly unanimously assume the position that certain employes did it all. The fact is Mr. Scanlan would have done exactly what he has done with any set of men he would have selected.

Everybody should remember that there is no place in the employment of any business institution, beginning with the Presidency of the United States, that cannot be filled in case of a temporary or permanent vacation on the part of the incumbent. People with "swelled" heads don't know this, but it is nevertheless true.

[Music and Drama, March 16, 1889.]

I suppose this article is meant to cast a slur on the recognition which has been awarded Mr. W. A. Kimberly for his efforts in establishing the New York branch of the New England Piano Company, and that it is an attempt to place Mr. Scanlan and Mr. Kimberly in a false position.

Personally I have watched the growth of the business of the New England Piano Company in New York, and it is only just to attribute the greater part of their success here to Mr. Kimberly's ability. The facts speak for themselves. From a small wareroom on the second floor the business has been built up, till now they occupy their own building, have handsome warerooms, control a large and profitable retail trade and also an extensive wholesale business, and yet, although in order to make the business in New York a success it needed the greatest attention in every way, Mr. Scanlan has been enabled to leave it entirely in the hands of Mr. Kimberly and devote himself to the management of the factory and headquarters in Boston.

As to "swelled heads," I have always found Mr. Kimberly proud of his success in having been able to accomplish so much for the New England piano and for Mr. Thomas F. Scanlan. It is a worthy pride, and one which is well appreciated.

We protest again against the publication of such articles, which are pure and simple repetitions of former articles of the same nature. THE MUSICAL COURIER stated in the above article that it was Mr. Scanlan who "foresaw the tendency in the trade in the direction of branch houses." It is certain that he, and not the men he, subsequent upon his act, employed, who foresaw the tendency, otherwise he would not have established the branch houses nor engaged the men to conduct them.

But why drag in the name of Mr. Kimberly? We mentioned no one by name, nor did we make any personal allusions or hints. If it was a case of natural selection that Mr. Kimberly should be distinguished as the gentleman we referred to we are sorry to see that the coat is made to fit him so well.

We not only mentioned no names, but distinctly averred that THE MUSICAL COURIER accords to all of Mr. Scanlan's employes the full tribute their labors and fidelity deserve. Is that not a graceful acknowledgment of the esteem in which valuable service is held?

It is strange to see what efforts some people will make to drag the discussion of a principle into the miasma of personalities. The principle we are opposed to is the habit of music trade papers to attribute to others the success which should be credited to the enormous and indefatigable labor and the magnificent brain of Thomas F. Scanlan. That is the question, and it must not, and we shall take care that it will not be obliterated or obscured by any side issues. To credit Mr. Scanlan does not deteriorate the faithful labors of his employes. It may reduce the size of their swelled heads. But then they should have no swelled heads, even if stupid music trade editors constantly make them the subjects of glowing and puffing articles. To credit Mr. Scanlan does not detract from them any of the ability or energy they are paid to exercise in behalf of Mr. Scanlan's enterprises.

On the other hand, if they find that THE MUSICAL COURIER considers Mr. Scanlan the man to whom the greater part of the credit of these successes is due, they should indorse this paper instead of antagonizing its opinion by rushing into print, trying to prove that to them or their abilities the credit should be given.

Do they not see that in recognizing the genius of Mr. Scanlan it includes a recognition of his ability to select able aids?

If Mr. Scanlan is not the talented business man we believe him to be, how would he be able to secure such talented employes? And if he is so able a man as to find such great assistants in the sterile field of piano managers and salesmen, does it not reflect favorably upon those he finds capable to assist him?

How foolish it was to drag Mr. Kimberly's name into the discussion of this question! In fact, Mr. Kimberly needs no eulogies from music trade papers; he can do that all without their aid, and he should encourage THE MUSICAL COURIER, which, in "giving unto Cæsar what belongs to Cæsar" is not robbing Mr. Kimberly of anything he possesses.

"SCRIBNER'S" SHOULD WITHDRAW IT.

IN the March number of "Scribner's Magazine" we notice the advertisements of Decker Brothers, Ivers & Pond and Wm. Knabe & Co., three well-known and highly honorable and honored piano manufacturing firms. In the same number of the magazine we also notice the advertisement of a stencil fraud organ, called the "Ideal," no address being given in connection with the advertisement, but the public are invited to remit drafts, money orders, &c., to Post Office Box 1877, N. Y.

There is a strong Beatty flavor about the advertisement, and although we are not prepared to say it is a Beatty advertisement, we state that it is a stencil fraud organ.

At the bottom of the page, and in connection with the advertisements, it says that, "The publishers of this magazine ['Scribner's'] guarantee the responsibility of the parties inserting this advertisement."

No matter if the parties who inserted the advertisement were as responsible as Rothschild or Vanderbilt, it would not alter the fact that the organ advertised in "Scribner's" is a stencil fraud, and the advertisements of the three legitimate piano manufacturers mentioned in the beginning of this article should never appear in a paper, journal or magazine that advertises stencil fraud pianos and organs.

Messrs. Charles Scribner's Sons probably never made any study of this interesting stencil question, which has become the leading question in the piano and organ trade. It is therefore the duty of THE MUSICAL COURIER to call their attention to the subject and request them not to give space in their valuable magazine, which devotes many pages to excellent musical subjects, to advertisements of stencil fraud articles, such as this "Ideal" organ.

It is an axiom that every legitimate piano and organ has upon it the name of the manufacturer. The "Ideal" organ does not even refer to the manufacturer in the advertisement. The stencil must go!

MC EWEN AND STENCIL.

MESSRS. LOUIS GRUNEWALD & CO., of New Orleans, are a great house and among the honored firms in the trade. Because such is the case we deem it proper to call their attention to an advertisement in the New Orleans "Daily States," in which their firm name is used, and which says that the "McEwen piano, acknowledged to be the nearest to absolute perfection ever obtained in a piano." We do not believe that Messrs. Grunewald paid for the advertisement, as it is a McEwen advertisement that only incidentally refers to the Grunewald house as agents.

And yet it places Messrs. Grunewald in a false position. They sell pianos much higher in grade than the McEwen pianos—pianos much nearer what may be termed, for argument sake, perfection than the McEwen pianos. In addition to this it must be remembered there are stencil pianos, called or named "McEwen," and sold by the same parties who sell the McEwen piano, or by parties interested in the sale of McEwen pianos. See what kind of a *mixtum compositum* the McEwen piano business is anyhow. The elder McEwen sells stencil pianos and McEwen pianos. The younger McEwen sells McEwen pianos. Both have sold many McEwen stencil and McEwen pianos. How are you going to tell the difference?

STERLING.

THE Sterling Company's factory was visited by us last week, and we must congratulate Mr. Blake and the company on the splendid condition of that institution. The upper floors are filled with piano material in an advanced state of finish, all parts of cases, such as sides, tops, fronts, falls, trusses, key beds, &c., in various kinds of woods, being stored ready for use and worked up in systematic order to make 10 pianos a day. In the organ department the activity also disclosed the fact that the demand for Sterling organs continues, and calls for new and attractive styles.

Mr. Blake may enter a new field for a business diversion, as the Derby "Transcript" of last Friday states.

Our New Opera House.

MR. R. W. BLAKE IN THE FIELD AS A MANAGER.

We have it from good authority that R. W. Blake is among the applicants for the opera house. Our bourgeois had better not look any farther, as we know of no better man in our community than Mr. Blake to have the lease of the new opera house, and we believe that every taxpayer and every citizen of the borough will coincide with us. His large musical acquaintance and his successful business management in other affairs would insure our authorities against any mistake.

The new opera house referred to is a handsome structure erected under the auspices of a New York architect, and under Mr. Blake's management will be called the Sterling Opera House, for he believes in Sterling every time.

Mr. J. R. Mason, of the Sterling Company, who has just concluded an important Western trip, reached Derby on Sunday night last.

WE notice that in our esteemed contemporaries considerable space is given to a newspaper report that Daniel F. Beatty is one of many heirs to a tract of land in Trenton and on Schooley's Mountain worth \$50,000,000. We suppose that Mr. Beatty pays for this per line, but we hope that should such good fortune befall him that his first move would be to refund the money which he has received under false pretenses from people who have been deceived by his method of doing business.

A CONTEMPORARY states that "Lindeman & Sons have come to the conclusion to still manufacture a few square pianos." THE MUSICAL COURIER is the only trade paper which has annually recorded the status of the square, and in our tables published in January we find no reference to Messrs. Lindemann & Sons among the firms who had discontinued the manufacture of squares, a style of instrument in which they have introduced many special features, and with which their name has been so long and favorably connected.

B. F. Baker.

PROF. BENJAMIN F. BAKER, whose name is familiar in the trade in connection with the B. F. Baker piano, or where the musical books that he edited are used, died in Boston on Monday. He was born in Salem seventy-eight years ago, but in early life came to Boston, and about the year 1837-8 made his appearance as a bass soloist, at the same time with Thomas Ball, the sculptor. In this city since then Mr. Baker has been prominently identified with the musical growth. For years he served as a teacher of singing in the public schools of Boston, and the books which he edited have been extensively used. Among those works were the Choral, Timbrel, Haydn, Union Glee Book, Theory in Harmony and School Chimes, while at the time of his death he had just finished a volume on thorough bass, as yet unpublished. Among the choirs led by him in former years were those of Rev. Otis A. Skinner's Universalist Church in Warren-st., and Rev. Dr. Huntington's Unitarian Church, corner of Washington and Castle streets, all in Boston. Later he conducted the singing in Rev. Dr. Dunn's Presbyterian Church on Harrison-ave. He was held in high esteem by pupils and associates. He organized the Boston Music School (incorporated in 1857) and carried that institution on for a number of years, with himself at the head and with many able teachers in his corps of assistants. In the Händel and Haydn Society he was prominent also. Of late years Mr. Baker has been interested chiefly in the piano business, and in connection with that made his headquarters for a good portion of the time in Chicago. He leaves three children, one of whom, Frank Baker, is actively engaged in the manufacture of pianos in Boston. Mr. Baker was at one time a great local musical celebrity in Boston.

—The Kansas City "Star" of March 11 publishes the following item, originally announced in this paper:

The Kansas City Piano Company has incorporated. James C. Cumston and Thomas F. Scanlan, of Boston; Hugo Sohmer, of New York, and O. H. Guffin, of Kansas City, are the directors. The company's place of business will be 1123 Main-st.

A Famous Violin.

Articles on this subject have appeared in various papers, but were contradicted by Mr. George Gemünder, on account of the errors contained in them. The following is the only authentic one on the subject, and has been revised by Mr. Gemünder himself.

QUITE a stir was created recently among violin connoisseurs by the discovery of an old George Gemünder violin, the whereabouts of which has been unknown or lost sight of for many years. The instrument was discovered among the effects of a professional musician of this city who died several years ago, and whose widow has since carefully guarded the violin as her most precious possession. Need of money, however, at last forced her to part with it, and it is now the property of Mr. Charles H. Lellmann, Jr., of this city.

This violin is undoubtedly one of the finest creations of that great master, George Gemünder, and dates from the year 1859, when he was at the height of his powers. It follows in structure the style of Stradivarius. So close, indeed, is its resemblance to the genuine Stradivarius, that when, in the course of his travels through the United States, Ole Bull saw this same violin at Columbus, Ohio, he unhesitatingly pronounced it to be a genuine Stradivarius.

The violin has quite an interesting history. Beams from the old Dutch church on lower Broadway furnished the wood of which it was fashioned. In passing, it might be remarked that this church was the first to be erected by the Dutch on Manhattan Island. The wood of the violin is, therefore, nearly two hundred years old.

The violin was presented by Mr. Gemünder to Mr. Eckhardt, a well-known musician and conductor, of Columbus, Ohio. It was while in the possession of Mr. Eckhardt that Ole Bull saw it. He liked it so well that he used it at several of his concerts.

The violin remained in the possession of Eckhardt until 1878, when Wilhelmj, fascinated by its wonderful beauty of tone, prevailed upon the Columbus impresario to exchange the same for one of his (Wilhelmj's) instruments. During the year that followed Wilhelmj frequently used the violin at his concerts, both in New York and elsewhere in the United States. Later, Wilhelmj sold the violin to an amateur at a big price.

At this point all traces of the violin were lost until last week, when, by an accident, it fell into Mr. Lellmann's hands. Since its purchase Mr. Lellmann has taken the violin to Mr. Gemünder, who is living, at an advanced age, at Astoria. Mr. Gemünder at once offered Mr. Lellmann \$600, or two of his later violins, for the eldest child of his art, but both offers were refused.

Mr. Gemünder said the violin was one of the finest he had ever made. As has been said, the violin imitates the finest models of Stradivarius. The simple, classical outlines blend harmoniously with the graceful yet manly curves of the back and belly. The scroll, which is executed with great boldness and the highest finish, testifies to the artistic eye and trained hand of the maker. The varnish is of a deep orange color, and in brilliancy, transparency and its velvet-like texture rivals the masterpieces of Stradivarius. The tone is full, sweet and noble, with an evenness of quality from the highest to the lowest register which is as rare as it is satisfying to the ear.

Krakauer's New Factory.

MESSRS. KRAKAUER BROTHERS, the piano manufacturers, will have a new and extensive piano factory by next fall, as they have secured a valuable tract on 126th-st., between Third and Lexington avenues, 50x100 feet, on which the building is to be erected. The present factory has for some time been inadequate to meet the demand for the Krakauer upright pianos, which have an established reputation as among the most reliable instruments in the market.

A Mariner's Piano.

THE late Capt. Hezekiah Ripley, of Norwich, Conn., ploughed the yeasty main on long voyages for years, and being a lonesome body he always took his wife, Mary Ann, along with him to keep him company. Mary Ann loved music, and the captain, to cheer her, bought a handy piano, which went with them to every quarter of the known world. When the tempest roared and the billowing ocean smote the good ship, it cheered Capt. Hezekiah, pacing the slippery deck in oil cloth sheathing, unspeakably to hear the affectionate strains of "Mary Ann, come home to my heart," or, "On Jordan's stormy banks I stand," leaking up through the crevices of the craft. Captain Ripley couldn't have gotten on at all without his stout hearted wife, and it would have grieved him greatly if the piano had gone to smash in the wrenching violence of the storms.

The captain was an enthusiastic Methodist, so most of Mrs. Ripley's songs and tunes were of a Methodist nature, and many were the Wesleyan psalm strains that her cracked air jangled music box ground out to wondering foreigners in strange lands. Wesleyan solos were thrown in with the tum-a-lum-tum-ti of the piano, and it is to be presumed that cultivated foreigners got their first estimate of the range, timbre, and mettle of the New England seaboard voice during Captain Ripley's peregrinations.

The piano weathered the storms and exposures, and it found port at last in the little old-fashioned home in Elizabeth street, after Captain Ripley's death some time ago. Since his

decease Mary Ann had dwelt peacefully in her west side home until the place was sold recently, and following the sale there was an auction at the house on Wednesday. Genial William Hartley, auctioneer, knocked down the effects, the traveled but crazy piano among them. But after all William Hartley's eloquent recital of the piano's history, it fetched only \$6, which the auctioneer said was shameful.—"The Sun."

Administration Pianos.

YESTERDAY Mr. Freeborn G. Smith, manufacturer of the Bradbury piano, who is now at his Washington wareroom, received an official order by special messenger from the White House for one of his full, upright, grand Bradburys, duplicates of which were furnished the President and family and Vice-President Morton and family at the Arlington. Last Saturday Admiral Porter ordered one of the same kind for their golden wedding, at which Mr. Smith and wife were invited guests. The Bradbury piano also adorns the parlor of Secretary Windom. Mr. Smith proposes that the sweet-toned Bradbury shall insure harmony to the new administration.

The building and spacious warerooms which Mr. Smith lately erected in Washington are not excelled by anything in the country.

Mr. Smith is continually extending his enormous business, and is one of the liveliest and most active men of his age in the trade. He thinks nothing succeeds as well as success.

WASHINGTON, D. C., March 12, 1890.

(The above was mailed to us by Mr. Smith.)

Trade Notes.

—Albert Krell, of Cincinnati, is East on his annual spring trip.

—Mr. Charles Steinway has returned from his trip to Bermuda.

—R. W. Cross, of Kroeger & Sons, has returned from his Western trip.

—James Cumston returned from his trip West on Monday and left for Boston.

—Mr. Albert Weber left for the West last Saturday morning on a business trip.

—Wood Brothers, of Pittsfield, Mass., have branch houses at North Adams, Mass., and at Bowling, N. Y.

—Mr. L. E. Thayer, who has been in Europe for the Fort Wayne Organ Company, returned on Friday last.

—F. W. Spencer & Co., of San Francisco, write to us: "The Conover pianos are going as fast as we can get them."

—Geo. F. Hedge, the Buffalo piano dealer, has leased a wareroom in the new Wepner Building on Main-st., in that city.

—The Kurtzmann pianos are now represented in St. Louis by the Koerber Piano Company, and in Milwaukee by J. B. Bradford.

—H. E. Lake, of Keene, N. H., has removed his piano and organ rooms to larger quarters. The new store is on Main-st., and is 20x45.

—The Soule Piano and Organ Investment Company, of Taunton, Mass., have been selling on an average one piano a day during the past two weeks.

—Charles F. Bode, who has for several years been a salesman with Cluett & Sons, Troy, has accepted a similar position in the new Troy firm of Piercy & Co.

—Mr. Julius Stange, until lately with Messrs. Kranich & Bach, has commenced manufacturing upright pianos on his own account up on the Southern Boulevard and 133d-st.

—Emmons Howard, pipe organ builder, at Westfield, Mass., has removed to the factory formerly occupied by Johnson & Son, pipe organ manufacturers, who have removed to a new factory.

—Messrs. Krakauer Brothers have recently supplied pianos to the leading hotels of St. Augustine, Fla., the famous Ponce de Leon, the Alcazar and the Cordova, which speaks volumes for their business enterprise and the excellence of their instruments.

—Mr. John M. Richards, the popular road representative of Messrs. Newby & Evans, has recently returned from an extensive Southern trip and reports excellent business for his popular instruments.

—Messrs. Steele & Seeley will have the agency of the Lindeman pianos in the Scranton, Pa., territory after April 1, at which time this new firm expect to occupy their new building, now in course of construction.

—Among patents recently granted the following are of interest to the music trade:

To A. Koehn, for adjustable standard for music racks.....No. 398,408

H. Mallebre, for upright piano action frame..... 398,635

—The Springfield "Republican" calls attention to Haines Brothers' calendars as follows:

Haines Brothers, piano manufacturers, are sending out through their agency, Taylor's music house, some of the finest calendars of the season, engraved by John A. Lowell & Co., of Boston, and bearing a portrait of Patti. It dates from March, 1890, to March, 1891. They are also distributing in pamphlet form an illustrated description of Patti's home, Craig y Nos Castle, in Wales, reprinted from "Harper's Bazar."

—An important business change occurred in Middletown, N. Y., last week, the executors of the estate of the late Lieut. Wood T. Ogden, Messrs. John F. Bradner and Nathan M. Hallock, having sold the extensive and well established piano, organ and sewing machine business, formerly carried on by Mr. Ogden, to Mr. S. R. Morgan, of the book and stationery firm of Morgan & Hanford, and Prof. A. B. Wilbur, the superintendent of the public schools.

—The Detroit "Free Press," of March 17, contains this item of news:

Mr. Votey, of the Farrand & Votey Organ Company, has just returned from Philadelphia, where he obtained an order for the largest reed organ ever built in this country. It is to be a three manual pedal base, to be blown by their special electrical blowing apparatus, which is in successful operation in Detroit, Pittsburgh, Philadelphia and Wilmington. He also received specifications for several other large organs. Farrand & Votey have just received the second large order for their organs from Yokohama, Japan, within a month.

—The New Haven "Palladium" assures Mr. Loomis of its consideration in the following article:

A veteran of a quarter of a century in the music business.

Mr. Loomis, who for seventeen years has occupied the store and hall at the corner of Orange and Centre streets, will in the near future remove his Temple of Music to 833 Chapel-st., between McIntyre & Maguire and the art store of Evans Cutler, and within a few doors of where he commenced business after returning from the war in August, 1865.

Mr. Loomis' large experience in the handling of musical instruments, assisted by his three sons, all of whom have been brought up in the business, is a guarantee that our people will be served with everything that is called for in the music line.

The Loomises will have our best wishes in their new venture.

—Messrs. Woodward & Sumner and Ira O. Stockbridge are now occupying their new piano and music rooms in the new Rines Building, opposite the Brown Block, Portland, Me. The store is roomy, well lighted, furnished in cherry, and is pleasant in every way. Both firms occupy the lower floor, as well as the second story. Downstairs is the salesroom, Mr. Stockbridge's part being on the right, and Woodward & Sumner having a row of pianos on the left. Upstairs Woodward & Sumner have a large line of pianos and in the front of the room are the offices of both firms. Mr. Stockbridge will keep the same line of goods as he did at his former place of business. Woodward & Sumner are agents for the Steinway, Fischer, Lindeman, Smith American, Newby & Evans and Morris pianos and the Smith American organs.

—In speaking of a new piano firm in Pittsburgh the "Bulletin" of that city says:

Mr. Bechtel has been long and favorably known in music circles as a teacher. During his teaching he has sold a great many fine instruments, notably pianos imported from Germany. On April 1 he will open up his warerooms and carry an elegant stock of German and American pianos. He has been agent for the Carl Scheel uprights, made in Cassel, and will carry quite an assortment in stock. He has also accepted the agency of the Bechstein grand piano, of Berlin.

In American makes he will carry the well-known Behr Brothers and Calenberg & Vaupel pianos. They are prime favorites with musicians. A recent improvement in the Behr piano is the muffler, which enables one to practice with a tone only audible to the player.

In organs Mr. Bechtel will carry a fine line of the very best makes.

WANTED—Partner with \$15,000 in well established, paying music business in leading Southern city. Present partner retiring. Address Partner, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A scale and patterns for a 4 foot 4 inches upright piano. Any kind of a standard scale would be acceptable, if free from patents or expensive adjuncts. Address Scale, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

BUSINESS CHANCE.—A capitalist, or anyone who desires to interest himself financially in an established piano manufacturing business located for many years in this city, can get details, &c., by addressing Manufacturer, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a piano tuner of several years' experience, a position as tuner with some firm. Has worked in a music store, and can make himself generally useful. Can furnish first-class reference. Address Tuner, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

\$2 BOARD COVER—\$1.75 PAPER COVER—Siegfried Hansing's work, "The Piano in its Relations to Acoustics." Printed in the German language only. A copy of this important book should be kept in every piano factory. Full of details on piano construction. For sale at the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A competent tuner and general repairer. Must be a man of experience, of sober habits and industrious. Will receive fair salary and expenses, and can make a great deal of extra money by working up tuning route in three adjoining counties. Address, with references, X. Y. Z., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE.—Private list of the financial standing of 1250 piano and organ dealers in the United States, arranged by an experienced person who has made a practical study of the subject. Corrected up to date. Independent of Bradstreet's and Dun's reports, which were, however, consulted. Free from the faults of either. Address M. D. S., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
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PIANO & ORGAN WORKS,
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For Price and Territory address the Manufacturers.

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UPRIGHT and SQUARE Piano Cases

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NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

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THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 24 Union Square, New York.

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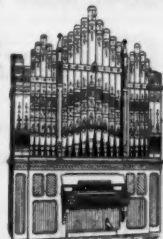
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Address all New York communications to the Manufactory, Brooklyn.

Catarrh Cured.

A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Prof. J. A. LAWRENCE, 86 Warren Street, New York, will receive the recipe free of charge.

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THE STRONGEST COMBINATION OF
CAPITAL, MECHANICAL SKILL
AND EXPERIENCE OF
ANY ORGAN COMPANY
IN THE WORLD.
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UNEQUALLED FOR
RAPIDITY OF ACTION
VOLUME AND SWEETNESS
OF TONE
SEND FOR A
CATALOGUE

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WHOLESALE MANUFACTURERS

Upright & Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,
CHICAGO.

Carl Rönisch, of Dresden, Germany.

(Translated from the "Zeitschrift für Instrumentenbau.")

THE firm of Carl Rönisch, of Dresden, manufacturer to the Royal Court of Saxony, at the present moment employs about 300 workmen, who by the aid of steam and of a great number of labor saving machines, produce yearly more than 1,500 pianos. The Rönisch pianos are renowned for their good tone, and will be found in both hemispheres wherever there are people who call for and are able to appreciate an instrument that will satisfy the highest requirements of the musical world. Without ever having had recourse to sensational advertising, the firm of Carl Rönisch has grown from very modest beginnings to be a house of world wide renown, second to none in the international market.

Carl Rönisch was born in 1814, at Goldberg, Silesia. Being of poor parentage, he was sent from home when only ten years old and apprenticed to a mechanical engineer. Five years later, seized with the desire to see the world, he took to traveling, and soon after he exchanged his trade for that of a joiner. After the lapse of another five years, while at Naumburg o. Saale, he set himself to learn the art of piano making. Circumstances, however, called him to his home, and he turned again to engineering. For some time he worked and traveled as fitter to a manufacturer of spinning machines, and in the year 1840 we find him working in Vienna, still in the same branch of trade. It was only after three years, and quite by accident, that he returned to piano making. Rönisch was offered an engagement at Löbau, Saxony, and on presenting himself at this place, caused surprise to his new employers who, instead of finding in him a piano maker, discovered him to be an expert engineer. This misunderstanding caused by some accidental confusion of names, was, of course, soon explained, but what was to be done? The new comer was by no means strange to this trade, nor disinclined to devote himself again to the art of piano making; and thus it came to pass that the engineer, with the consent of his new employers, proceeded to resume a handicraft the details of which were already well known to him. His energy, and the liking he had for this kind of work, led to the best results, so that Rönisch decided for the future to remain in this trade, and very soon after, in the year 1845, we find him established at Dresden, making pianos for his own account, in a small way of course, but nevertheless turning out first-class instruments. Rönisch trusted to his knowledge of his art and to his energy, and he was successful. The number of his customers increased from year to year, and in the same manner his first small workshop soon became transformed into a spacious manufactory.

Rönisch was not conceited enough to consider his work perfection; he always endeavored to keep pace with the requirements of the times. It had not escaped his notice that for the inhabitants of larger towns, who, of course, were the principal buyers of pianos, a small sized grand piano would be more suitable than the customary ones of immense length which were imported principally from Vienna. Rönisch was the first manufacturer in Saxony of short grand pianos. A grand piano made by Pape, of Paris, gave him the first impulse in this direction, as he himself freely admits—an acknowledgment resulting more from modesty than demanded by justice, as it is perfectly well known that the small Rönisch grand is a design complete and distinct in itself.

The world likes to see assertions proved, and we may therefore state that already in the year 1857 Court Pianist Krägen

received from Rönisch a grand of the smaller size now in vogue. In 1866 Rönisch began to construct all his pianos with complete iron frames, covering even the wrest planks; and so well has he since been satisfied with this mode of construction that he has adhered to it up to the present time. We mention this merely because others have at a much later period claimed the improvement as their own invention.

Carl Rönisch has never sounded his own praises with regard to his merits and achievements; he has, with perfect indifference to others, steered straight for his goal, and yet in the piano making trade his name will always rank with those of highest repute and spotless integrity.

The Rönisch pianos are well known throughout the world, and in 1884 their maker had the satisfaction of recording the magnificent number of 10,000—all consecutive and beginning with No. 1. On the occasion of his seventieth birthday, in 1884, his King did him the honor of presenting to him the style and title of a Councillor of Commerce of Saxony, and from other courts he received a number of valuable decorations. He has also been awarded with well merited diplomas at several exhibitions for the excellence of his pianos.

The founder of his own reputation as a manufacturer of pianos, he will continue to enjoy the same with all the more satisfaction, as he has the pleasure of seeing two of his sons carrying on the work in a manner worthy of his name.

[We may add to the above translation the statement that in January, 1889, the firm completed their 16,000th piano, and the demand for Rönisch pianos, including orders from the United States, is so heavy that the factory will be enlarged. Fifty Rönisch pianos are shipped every month to one firm in Australia.—EDITORS MUSICAL COURIER.]

Keller Piano Company.

THE Keller Piano Company, at Bridgeport, Conn., are introducing a patent muffler in their latest upright pianos. Their factory at Bridgeport offers excellent facilities for the production of pianos, the cost, for instance, of delivering a piano from the factory at Bridgeport to the New York warerooms being \$1.25 only. The Keller piano has an excellent scale, and Mr. Keller, who superintends the factory, is a thoroughgoing piano builder.

George Gemünder, Jr.

SOME weeks ago we stated that Mr. George Gemünder, Jr., had sold a fine violin made by him in imitation of Stradivarius to Glasgow, Scotland. To-day we gladly publish extracts from a letter written by the owner on receipt of the violin:

"I arrived here on Tuesday last, and I daresay you are anxious to hear about the violin. Well, I came, saw and was conquered. It is a magnificent instrument in tone, and, as I expected, from what I had already seen, the workmanship is superb; in fact, a great many of my friends who have seen it consider it a standard instrument, and I think if you can strike as good a tone in every instrument you make you will ring the death knell to the craze for high priced, weak toned Cremonas. I must tell you the remark of one of the best posted amateurs who possesses a fine Strad, Guarnerius and Vuillaume: 'Well done, extra well done; within five years I

defy anyone to tell this violin from a genuine one.' The violin has been tried with many different violins and always with the same result. It kills them all dead."

The Lawrence Organ Works.

A MEETING of the stockholders of the Lawrence Organ Works was held at Kolb's Arbitration Room last evening, with L. Goldberg in the chair and F. H. Lehr as secretary. The number present being small it was decided to nominate candidates for trustees for the works, and appoint a judge and two tellers to hold an election for the same at Kolb's Arbitration Room, to-morrow evening at 8 o'clock. H. L. Magee was appointed judge, and Marion A. Penz and A. Schilling, tellers.

W. R. Francisco, William Hackett, Jr., A. J. Odenwelder, F. H. Lehr, J. P. Correll, L. E. Bixler and W. J. Daub were nominated for trustees.

It is proposed to elect three trustees for one year, and have them meet and elect one acting trustee with a compensation not to exceed \$300 per annum. The acting trustee will have charge of the business, perform all duties to be agreed to by the trustees and make an annual report. The matter of the responsibility of the stockholders was left to a committee consisting of H. S. Cavanaugh and F. H. Lehr, Esq. The meeting then adjourned.—Easton "Argus," March 15.

Good News From Cleveland.

CLEVELAND, Ohio, March 14, 1889.

Editors Musical Courier:

WE have just signed papers which gives us possession of an elegant piece of ground on Euclid-ave., which will be known as 141 and 143 Euclid-ave. We shall at once begin to build a fine block and shall have one of the finest piano warerooms in the State. We have also quite recently taken the agency of the Knabe piano, which for 20 years has been such a favorite in our city. We predict an immense trade. It is now seven months since we opened out and our success has been beyond our sanguine expectations.

Yours truly,

KIRSCH, KING & Co.

Piano Factory Assured.

[Des Moines "Leader."]

SOME time since I. N. Rice, of the Rice-Hinze Music Company, went to New York for the purpose of arranging for the manufacture of pianos in Des Moines. The "Leader" was aware of his mission at the time, but, as the success of the enterprise was not assured, refrained from giving particulars. We are now in a position, however, to say that Mr. Rice's visit East has been crowned with success, and that in a very short time the business of manufacturing pianos will be in operation in this city. A company has been organized, of which J. C. Macy is president and Messrs. Rice and Hinze are also stockholders. Other prominent men are likewise identified with it. Mr. Rice, while East, purchased the necessary machinery and material, bought a scale, and contracted with twelve mechanics skilled in the making of pianos. The Eagle Iron Works property on the East Side has been leased, and there will be no delay in getting started. This is an important acquisition to the manufacturing interests of Des Moines.



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PIANOFORTE STRINGS,

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Greatest Masters.WAREROOMS: 170 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**KNABE**Grand, Square and Upright
PIANOFORTES.These Instruments have been before the public for
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EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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ARE DURABLE AND WELL FINISHED
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PRICES MODERATE

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Beauty of Tone,

Elegance of Finish,

Thoroughness of Construction.

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PIANOS**

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Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

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SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.
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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others.
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

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WAREROOMS: 242-245 East Chicago Avenue; FACTORY: 51-52-55 Pearson Street, CHICAGO ILL. AGENTS WANTED.

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Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

HIGHEST AWARD AT NEW ORLEANS, 1885.



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PIANOS.

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WAREHOUSES:—

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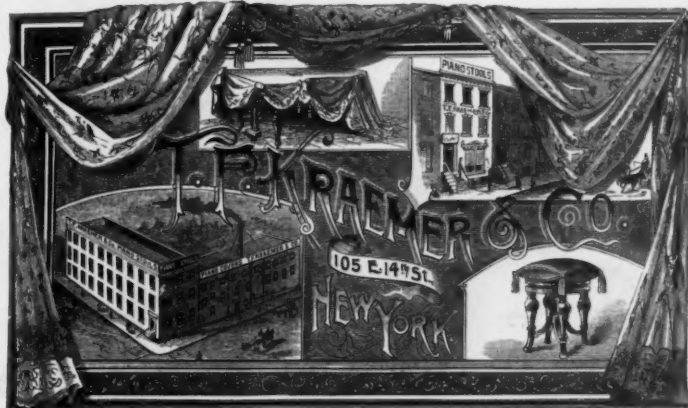
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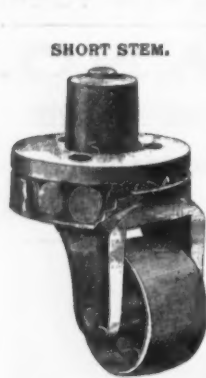


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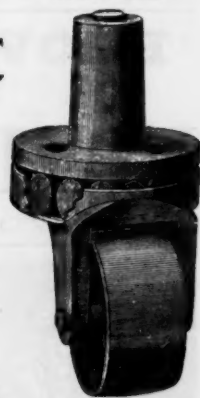
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